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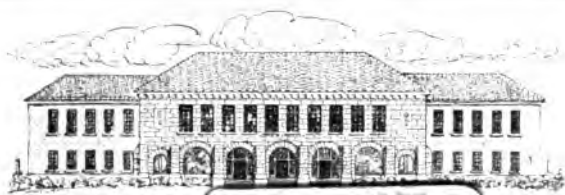
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IX
351

The
Theory
and
Practice
of
Handwriting
by
JOHN JACKSON, F.E.I.S.





Faithfully Yours
John Jackson
— " —

THE
THEORY AND PRACTICE
OF
HANDWRITING

A PRACTICAL MANUAL FOR
SCHOOL BOARDS, TEACHERS, AND STUDENTS
WITH DIAGRAMS AND ILLUSTRATIONS

BY
JOHN JACKSON, F.E.I.S.

FOUNDER OF 'THE SYSTEM OF UPRIGHT PENMANSHIP OR HYGIENIC
HANDWRITING': AND AUTHOR OF 'A COMPENDIUM OF PENMANSHIP'
'A PRACTICAL ARITHMETIC' 'THE SHORTHAND OF ARITHMETIC'
ETC.

THIRD EDITION

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YEARLY MONTHLY

PREFACE

THE distinguished professor of Anatomy in the University of Vienna, Dr. Toldt, has declared that "The question of Instruction in Writing should occupy the first place, as the teaching of that subject is attended with so great danger to Spinal curvature, Breathing and digestive Disturbances, Myopia or "Shortsight." And the no less distinguished oculist, Professor Dr. Hermann Cohn, has publicly stated that "Vertical writing is "the writing of the future."

Realising the force of these official statements the Author has the more confidence in submitting to the Profession and Public a manual the chief object of which is to afford information on all the vital and important questions that modern research in the Art and Science of Handwriting has brought to the front. Hitherto Caligraphy has been considered exclusively as an art (witness the works and specimens of plain and ornamental penmanship extant up to a most recent date) but the latest investigations (both Medical and Educational) exhibit it to us as a Science.

Writing is undoubtedly one of the principal and most essential subjects taught in our Schools, but there is no text-book on the question which professes to be a work of reference and certainly none that deals "in extenso" with the topics which for some years past have so deeply agitated Medical (and to a smaller extent Educational) circles both at home and abroad. A glance at the list in Chapter XIII. will show how popularly and superficially the subject of Handwriting has been generally approached and the necessity for a production which shall give side by side the several arguments which have been adduced in favour of and in opposition to the theories propounded. Such vital matters as the relation of writing to Hygiene ; the substitution of Upright Pen-

manship for sloping writing ; the universal adoption of Headline Copy Books ; the position of the Copy Book with reference to the writer :—these and other topics of a like nature have received lengthy treatment, as on the decision in each case serious issues depend. The first object has been to find out “**What the writing is**” we ought to teach and the second **how it ought to be written and taught**. It is a very common delusion that “**Anybody can write**” and the notion is most prevalent amongst Secondary School teachers many of whom give the subject hardly a place in their Routine or Curriculum. It is an equally deplorable fact that hardly anybody **does** write, either as he might or as he should, and yet the efficient and successful teaching of writing in a school is frequently the most potent factor in its success. With parents (who constitute the public so far as schools are concerned) beautifully written Copy books and carefully written Home Exercises are not only evidence of satisfactory progress but they are regarded as an index to the discipline of the school, the thoroughness of the teaching, the neatness and precision of the general work and to the Education imparted. Very few teachers appear to apprehend or rightly value both the extern and intern influence which writing exerts on a School. Its virtue is immense. Good writing in the classes cultivates the eye, hand, and judgment, promotes habits of accuracy, observation, neatness and good taste, conduces to good order discipline and method, and by contagion infuses a salutary stimulus into every other branch of study taken up. Some one has said that it is better to lose a delusion than to find a truth, therefore if the following pages help to enlighten teachers on these matters assist them to lose a delusion and to convince them that the Science and Art of Writing cannot safely be ignored or neglected any longer the hopes of the writer will in a great measure be realised.

The author's thanks are specially due, and are herewith cordially tendered, to Dr. Emmanuel Bayr, Dr. Paul Schubert, and Mr. Noble Smith, F.R.C.S. Ed., L.R.C.P. Lond., &c., for their unvarying courtesy, and for their kindness in placing both works and services so generously at his disposal. Contributions from many other friends, both in England and on the Continent, are also gratefully acknowledged.

LONDON, December, 1892.

NOTE TO SECOND EDITION

THE reader will find some little overlapping and repetition of matter in the chapters and appendices now added to this book, but as they were written originally for a special purpose and not for placement in this Manual, it was necessary to make them complete in themselves. The continuity of argument is thus preserved unbroken by what the author hopes will not prove an undesirable duplication.

October, 1894.

NOTE TO THIRD EDITION

THE phenomenal interest and activity created in the Caligraphic world by the success of the System of Upright Penmanship have already necessitated a material enlargement of this Manual. Now that a third edition is called for the author takes the opportunity of making further slight additions, which, together with certain desirable sectional rearrangements, will bring the volume up to date, and render it still more comprehensive and valuable as a practical handbook on the subject of which it treats. The subject of Chapter V. has been considerably elaborated to the extent of many pages, and it is hoped the question therein treated is satisfactorily settled once and for ever. Doubtless the reader will discover for himself the other improvements which have been introduced to make the Manual as complete as the latest investigations and experiments will permit.

October, 1896.

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FIG. 1.



FIG. 2.

MANUAL OF HANDWRITING

CHAPTER I

WRITING AS IT NOW IS

THERE are more writers, or shall we say scribblers, in the world at the present moment than at any previous period of its history. But it would appear from all accounts that as the exponents of caligraphy have multiplied, the quality of the writing has deteriorated.

To fully describe and depict writing as it is the wide world over in our civilised age, would require a volume of itself. Suffice it in this chapter to furnish an amount of description, testimony or evidence and illustration, as shall adequately exhibit the existing condition of things in the writing world.

At the beginning of this century the art of penmanship was comparatively little practised. Education being in a sadly neglected condition, there were few facilities for teaching it. Schools—i.e. good schools—were few and far between, trained teachers were unknown, headline copy books had not been dreamt of—copy slips were scarce and difficult to get, and teachers for the most part had to rely solely on their own caligraphic ability, whilst as a natural sequence good writers remained in a mournfully small minority and the numbers of bad writers yearly increased. Gradually however as people woke up to a realisation of the state of affairs specially with reference to the masses and their ignorance of “Reading, Writing and Counting,” more attention was directed to these subjects and the headline copy

MANUAL OF HANDWRITING

book was one of the innovations which merged into life. These copy-books have grown and increased to an alarming extent during the past forty years. We say alarming, for the wisdom of having such a variety of antagonistic styles is much to be questioned. One has merely to look through the vast number of (headline) copy books in existence to be struck with the anomalies with which they abound. Every compiler or writer and there is a material difference between the two—of a series of copy books naturally thinks and advertises his own peculiar production to be the best. But that each should be superior to all the others is impossible, and which amongst them is entitled to lay claim to superiority it is hopeless to attempt to determine.

We present for inspection (Figs. 3 to 6) specimens of eight large hand copies and eleven small-hand headlines taken from some of the popular series of copy books now in the market. Glancing at the selection made (p. 4) who would not be bewildered at the contrasts presented? And this is only a selection; yet it is seen that in no one respect do they all agree save in the most objectionable respect of all (as we shall show further on) viz. Slope. They are without exception off the vertical or perpendicular, but the degrees of divergence from the Upright, or the angles of Slope, are only limited by the number of specimens—and hardly that. With regard to their several characteristics it will be noted that generally they nearly all differ in the fundamental principles of construction, angle of slope, and style: some are heavy, stumpy and round, others light, flowing and almost angular: some very large others minutely small: some nearly upright others nearly horizontal: some open and wide almost square in their curves others close compact and oval: some with plain simple capitals others with elaborate and ornate capitals: some commencing with an extremely large and heavy hand as in the word "Permutation" others commencing with a smaller but still heavier hand as in the word "Whitsuntide."

In the books lying before us, and from certain of which these illustrations are severally taken, it is observed that some grade the letters according to system others according to caprice or not at

all : many advance by small steps others by wide and long gradations and so on, no two series possessing any features in common.

Now if Handwriting can be reduced to a rational or scientific system this infinite diversity is not only undesirable it is pernicious and unsound. For granted that one style can be formulated and projected which is absolutely superior to all others in construction, angle, &c., then unless that style be universally inculcated, an unfortunate section of the community is being taught to write a style which, according as it deviates from the acknowledged standard, is to that extent objectionable and inferior.

And this hypothesis—viz. of a standard system of penmanship—is not chimerical, it is logical and practical. Whilst however the present custom obtains, and in our schools every teacher exercises his own independent and uninstructed mind, teaching from any one of the multifarious headline Copy books that may strike his fancy or what is far worse from his own peculiar style and the black-board, what wonder if the caligraphy of the age is the laughing-stock of the age ! What wonder that our “**scribblers**” abound in their countless hosts and that our “writers” exist only in their isolated units by contrast ! In the absence of any harmony or uniformity in the essential elements and principles of the so-called systems of writing now in vogue who can expect the grand result to be anything but a “mixed medley,” a promiscuous jumble of caligraphic contradictions and contortions ?

And passing from the schoolroom where such an anomalous and chaotic state of things prevails into the world outside, this is exactly what meets us. We can only describe the penmanship of the present age as a dreary waste of slightly variegated illegibility relieved here and there at long intervals by welcome exceptions of readable writing. In view of what reaches one continually by the post we may denounce the writing that obtains now-a-days as miserably poor and painfully illegible. The mistakes that are made, the money that is lost, the time that is wasted, the peace of mind that is disturbed, the annoyance and delays that are caused by undecipherable scrawls might make the angels weep, and not-

Permutation.

<i>The</i>	<i>World's</i>	<i>Commerce</i>
------------	----------------	-----------------

Whitsuntide.

Averdeen on the river

FIG. 3.

Workmanship.

Fundamental

na na ma ma

na na na na

FIG. 4.

Youth require much training

We cannot believe a liar, even when he speaks the truth.

Give every man thine ear, but few thy voice.

Mt. Everest is the highest peak in the world.

Robert Burns a distinguished Scottish poet
Aconcagua, Sahama, Lirima, peaks in the Andes

Knarey is most commonly furnished

Quebec, called "The Gibraltar of America." (J

Spanish Armada dispersed by the English 1588.

Hard on others often, but thyself seldom. 3

Young and Zeonans, Architects.

withstanding, except a few inarticulate and individual grumblings, little in the way of protest is made against what every one admits to be a public and national disgrace. Our prevailing handwriting may claim the ambiguous and questionable merit that **it can be made to mean anything** but it is no less accurately described as Scribble of every conceivable Size, Shape and Slope.

The Press, the Commercial World, and Official Circles are happily beginning to realise the position, as evidence the following extract from the City Press (25th Nov. 1891).

“How is it that of late years the art of caligraphy has declined amongst us to an almost alarming extent? Not so long since everyone—save geniuses, who were allowed a free hand—could write clearly and legibly, the reading of correspondence being as a consequence a far more agreeable occupation than it unfortunately is at the present moment. Now it is quite an exception to come across a letter that even with a certain amount of leniency can be said to be written at all legibly or distinctly. Indeed, by far the greater part of a busy man’s correspondence consists of hurried scrawls which have to be actually spelled out word by word. Commercial houses are already beginning to experience a difficulty in finding, as clerks, young fellows who can write a decent hand. Mr. Tritton, who may be taken as a typical man of commerce, told a Mansion House meeting the other day that fully 90 per cent. of the young men who applied to him for situations wrote with a slovenliness that was altogether inexcusable. The public, it seems to me, have the remedy in their own hands to a certain extent. If they follow the advice of Sir James Whitehead, and put on one side for future consideration all letters which cannot be deciphered except with difficulty, their correspondents, without a doubt, will soon realise that in writing illegibly they only injure themselves. The result will naturally be that they will cease to pen the wretched scrawls that in the past they have dignified with the name of correspondence. The present carelessness in the matter of handwriting is in a great measure the fault of our schoolmasters, who, I have reason to believe, no longer consider caligraphy as one of the

“subjects that their pupils should be taught. Perhaps they will alter their minds now that, on the authority of Mr. Tritton, they learn that young fellows otherwise eligible often lose situations because of their wretched penmanship.”

Other City merchants gave similar evidence and state that very often they have to throw nineteen out of every twenty applications into the waste-paper basket.

But Great Britain is not alone in this sad dilemma. The “Detroit Free Press” declared a short time ago that not one person in a hundred wrote a legible signature and the same authority informed its readers that Prince Bismarck was so impressed with the necessity for a reform that he fulminated an order that all persons should write their names legibly. The demand for a sweeping reformation in regard to our handwriting can no longer be disregarded. Of course the cry has ever been “What is the cause of this deterioration”? “Where is the root of the malady”? This question will occupy our attention in a subsequent chapter. Meanwhile our ears are assailed on every side with the one trumpet-call coming alike from every class and department of the community “Give us Good Writers for we cannot get them, and cannot do without them.”

It may be accepted then as a demonstrated fact that the writing of the age is unsatisfactory, illegible and essentially bad.

That there is abundant need for reform amongst our teachers as to the teaching of writing no one can deny. I would refer the reader to the following page. The three books there illustrated are typical of hundreds of cases where children in the school are allowed to write **page after page and Book after Book** of such pitiful scrawl without a solitary mark of direction, correction or disapproval. Can such teachers have the slightest apprehension or conception of what writing really is or ought to be? Did they ever see the writing at all or look at a single line of the work from the first page to the last?

In charity we must answer for them in the negative.

1859. Zurich. peace of was signed Nov. 1859
1859 Zurich. peace of was signed Nov. 1859
Zero, the extreme point of depression: naught. nothing: yee.
Zero, the extreme point of depression: naught. nothing: yee.
Zero, the extreme point of depression: naught. nothing: yee.
Zero the extreme point of depression: naught. nothing: yee.
Zero the extreme point of depression: naught. nothing: yee.

FIG. 7.—Specimens of pupil's writing taken from the last pages of the Copy Books, in each of which there is a total absence of correction or guidance marks.

CHAPTER II

WRITING IN RELATION TO HYGIENE

THIS is a subject that has seldom if ever been referred to, much less treated and discussed in Works on Education or in Manuals of Handwriting.

The idea itself is only in its infancy and with one exception has been confined to medical essays and excerpts. Nevertheless wonderful progress has been made during the past two or three years ; and as medical men and teachers are the sole authorities on this subject, it will be sufficient to confine the arguments within the limits of their united evidence.

On the general question a paper was read by the author of these pages at the Seventh International Congress of Hygiene and Demography, London, August 1891, followed by a resolution, the substance and text of which are reproduced here as fairly covering the ground to be explored. On the particular aspects of the question as relating to Spinal Curvature and Shortsight a report by a Commission of Specialists was presented to the Imperial and Royal Supreme Council of Health Vienna February 1891. The substance of this Report will afford abundant proof of the relation of writing to health and will conclusively demonstrate the positions taken up.

Writing is almost as important as speaking, there being no occupation or rank in life into which as a potent factor and as an energising influence writing does not enter. In the diary of the private individual, the correspondence of everyday life, the records of business transactions, the literature of the author, the briefs of the barrister or the manuscripts of the Theologian and Ecclesiastic writing is equally essential and universal. Not only is it thus all

pervasive throughout civilised society it rises to even greater prominence and significance in the case of the hundreds of thousands who as secretaries, copyists or clerks follow writing as their profession or business, and derive from it their sole means of subsistence.

Such persons are occupied the year round, for from 8 to 16 hours daily, exclusively in clerical work. It is impossible to exaggerate the importance of an art which is pre-eminently the vital principle in the machinery of the Law, the Civil Service, Commerce, Science and individual as well as international communication. If we look into the origin and development of handwriting we find it had its birth in an age of semi-barbarism ; that at first it consisted of the most imperfect pictorial representations, which gradually merged into a still crude hieroglyphic as the basis of an incipient alphabet. Subsequently this alphabet was improved and modified, and at last developed into what may be termed a phonetic one, although very defective, the characters having little scientific meaning or relationship. From the ornate and laboured style of the mediæval period the present Italian style has been evolved, and if we carefully trace this evolution through its manifold stages and variations, we discover that it and they have all been purely responsive to exclusively caligraphic or so-called artistic demands. Pursuing the investigation a step further, the fact is revealed that these caligraphic and artistic demands have been dictated and controlled, not by logical or scientific principles, but by capricious and often conflicting theories.

The writing, and not the writer, has always been the supreme consideration in the growth of the art of penmanship. A certain style of writing was deemed or decreed to be essential, the idea of protest was never entertained, and our ancestors had to bend cringe and twist under the system of bondage thus established. As to Hygienic principles these have never been associated even in a remote degree with the history of slanting writing that for some two hundred years has flourished amongst us.

Indeed physiological requirements have not been recognised much less urged until within the past few years, and even at the

present day but few teachers would be found to spontaneously admit any possible connection between Hygiene and Handwriting. That these Hygienic principles should be an integral part of any system of penmanship whatever, there cannot be the shadow of a doubt, but it may be emphatically stated that the existing style of oblique or slant writing has been elaborated not only independently, but in spite of every physiological demand. Awkward and painful postures have always accompanied the practice of sloping writing. It is more than surprising that such injurious distortions should ever have been for one moment tolerated, but the power or dominance of **fashion** over our minds is incredibly imperious and overwhelming. It is not the less remarkable that when the subject of school postures first engaged the attention of the medical faculty the real root of the malady was never for one moment suspected and that it remained for so long a time undiscovered. Possibly this was after all not unnatural as the idea of a flaw or defect in the writing itself would be the last to strike the mind of the enquirer.

Hence the various and contradictory charges that have been made. First, the Instruction was at fault. Teachers were indifferent or not sufficiently careful to inculcate correct position. It only needed strict attention efficient and constant supervision to remedy the evil. Time and experience however proved the contrary, for unhealthy postures were found co-existent with the most sedulous care and perfect instruction. A crusade was then inaugurated against Desks and Seats—and not before time. The former were too sloping or otherwise, too high or too low, and furthermore they were not adjustable, so we got adjustable desks and broader seats, both being brought to a state of almost perfect Hygienic and mechanical excellence. Nevertheless the Bad Postures survived still.

The question of Light was next considered, but when that was set right the positions were still wrong and the matter remained in abeyance for a brief space. Last of all attention was directed to the Writing (the Sloping Writing) itself, and it is cause for congratulation that this attack was made ; for the unanimous opinion

of the numerous experts engaged in the investigation is that the **Slant** or **Slope** of our writing is the undoubted cause of the abnormal and injurious postures so grievously complained of. As will appear in the Sequel there is no room for doubt, question or challenge. Teachers, Oculists and Surgeons combine in one united body and give an unqualified verdict. For thirty years we have had abundant opportunity for observation and experiment and we give an emphatic, unreserved confirmation to the testimony just alluded to. No matter what pattern desks and seats are in use, what the light may be and what the nature and thoroughness of the instruction ; **whenever children are required to write in the sloping style their postures will present every variety of abnormality and distortion.**

The concurrent evidence of a body of medical experts and specialists supported by the experience of thousands of teachers goes to show that in sloping writing the side position of the body is inevitable ; that twisting of the head or neck, and distortion of the spine must accompany this side position ; that displacement of the right shoulder, deflection of the wrist, a disturbance of the common action of the two eyes with a consequent delusive and oblique view of the book, and an unhealthy compression of the chest walls involving pneumonic and gastric disturbances, are the inseparable accompaniments of the postures required in and necessary to oblique writing.

The directions generally prescribed to a writing class where sloping penmanship is taught run as follow :—

1. Left sides to the desk.
2. Left arms close in to side.
3. Left hands on Copy Books.
4. Right elbows in to side.
5. Pens pointing to right ear (or chin).
6. Faces turned towards Books.
7. Grasp pens firmly and Go on !!!

What **can** be expected from a system of writing that inflicts such conditions as these? As to the writing an answer is supplied in Chapter I.—it is a miserable failure ; and with reference

to the writers themselves we get such a number of debilitated and deformed victims so seriously affected in lungs, spine or eyes as to create a feeling of alarm in medical and educational circles and even in Departments and Councils.

Eminent Medical Gentlemen have pursued their investigations into the question of postures in schools with great ability, patience and success. Such experts as Barnard, Cohn, Carpenter, Carter, Reuss, Lorenz, Smith, Snell have been indefatigably working, with the outcome of a unanimous pronouncement that all the ills which initiated the inquiry are traceable to the postures assumed in and required by the Slanting writing.

One writer says "The postures of young people assumed in the sloping writing are one of the chief factors in the production of spinal curvature."

Another declares these postures to be "without doubt recognised as one of the most frequent causes of crooked growth." Were this the only effect it would be more than enough to justify an official inquiry into the whole question ; but when equally dismal testimony is borne to the injury of other organs (notably the eyes) and the interference with other functions, the urgency of the case becomes irresistible.

Vertical Writing is the only specific for these abnormal postures and their train of disastrous consequences. The elaboration of the argument in support of this statement will be found in the able analysis detailed in Appendix II. at the end of this volume. The material difference between this Upright or Perpendicular Style and Slanting Writing is in the **Direction of the Downstrokes** of the letters ; in the former being definitely and absolutely Vertical in the latter indefinitely and variously Sloped or Oblique. It is incredible what a difference this slight and seemingly insignificant alteration in the down strokes makes, and what an effect it exerts upon the writer. When found in conjunction with the minor characteristics of the system, viz. short loops minimum thickness and continuity the results are almost magical.

Before detailing the several Hygienic merits of Upright Pen-

manship reference may be made to some of the statements of Medical Men in regard to its claims. The opinions are dogmatic and incontestable.

"Vertical Writing is the only system consistent with all Hygienic principles."

"It is impossible for writers to avoid twisting the Spine unless they adopt an upright style of caligraphy."

"The absolute superiority of this method of writing over other methods must be recognised."

"Upright Writing is very much to be preferred to oblique Writing."

Now what is the posture necessary to the Vertical Writing? In one word it is the **natural** position, indeed it is the posture that a pupil will instinctively assume in the effort to write vertically. Granted that the book lies evenly on the desk in the straight middle position (as described further on) and that the Scholar has been duly instructed how to hold his pen, the writer's position is actually dictated by the style of writing adopted, and he sits square before his desk both arms evenly placed thereon, the whole posture being the simplest and easiest that could be prescribed for the work to be done. The eyes look straight down upon the page,¹ the hand wrist and arm are in the best condition and relation for a running handwriting, the body is not distressed by artificial posing, the spine rests in a normal condition, the chest remains free from all external pressure, and the writing is thus produced with the least expenditure of energy and therefore with the minimum amount of weariness.

By referring to the diagrams (Figs. 8 & 9) it will be observed that instead of the oblique or side position we have the square or front posture; instead of the head all awry we have a straight pose securing an identity or parallelism of the facial and chest planes with the edge of the desk; instead of the elbows close in to the side we have them both unrestricted and free; instead of the oblique and hence delusive view of the book we secure an even and perfect command of the page; and in place of the awkward

¹ See Fig. 10, p. 19.

sprawl over the desk we have the nearly upright position, free from even the tendency towards an unhealthy or painful attitude. It may be safely asserted that since all unnatural positions are



POSITION IN VERTICAL WRITING (Front View).

FIG. 8.

POSITION IN SLOPING WRITING (Front View).

precluded from the System, Vertical Writing strictly fulfils every Hygienic requirement.

When we turn to the actual achievements of Vertical Writing, as exhibited in the evidence of numerous teachers in schools of

all grades where it has been adopted and tested what do we see? In passing let it be remembered that this test of experience is the crucial test, which has once for all determined the correctness and



NATURAL POSITION REQUIRED AND TAUGHT IN
VERTICAL WRITING. (Back View.)

TWISTED POSITION REQUIRED AND TAUGHT IN
SLOPING WRITING. (Back View.)

FIG. 9

soundness of medical theories and deductions, as well as of our own frequently repeated categorical assertions. It is found that the **Evidence is Uniform**, undisturbed by a single conflicting dissident. Scores and hundreds of these contributions have

been received (from all parts of Great Britain and the Continent) yielding a variety of testimony covering every point in the controversy. Whilst teachers unanimously declare that vertical writing disposes finally and satisfactorily of the painful postures that have in the Sloping writing worked such havoc amongst school children for so many years, they also unite in testifying that the Upright Penmanship enkindles a greater interest in the art specially with pupils, that it entails much less labour in teaching, that it

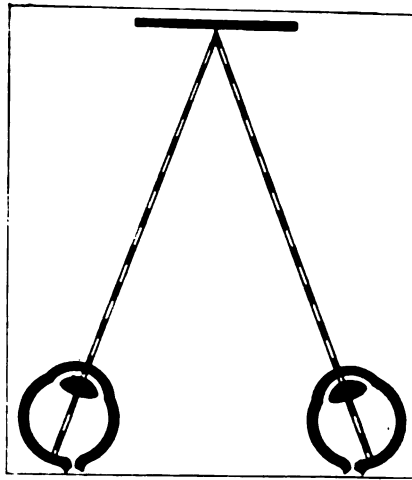


FIG. 10.

wonderfully accelerates the rate of progress and improvement, that it secures a much higher standard of excellence and that it materially increases the speed of the writer. These points however will be considered later on.

During the discussion which followed the reading of his paper the author formulated the following resolution, which, being proposed by Dr. Noble Smith (and by Dr. Kotelmann in German) and seconded by Professor Gladstone (then) Vice Chairman of the School Board for London, was put and carried.

“That, as the Hygienic advantages of Vertical Writing have been clearly demonstrated and established both by Medical investigation and practical experiment and that as by its adoption

all grades where it has been adopted and tested what do we see? In passing let it be remembered that this test of experience is the crucial test, which has once for all determined the correctness and



NATURAL POSITION REQUIRED AND TAUGHT IN
VERTICAL WRITING. (Back View.)

TWISTED POSITION REQUIRED AND TAUGHT IN
SLOPING WRITING. (Back View.)

FIG. 9

soundness of medical theories and deductions, as well as of our own frequently repeated categorical assertions. It is found that the **Evidence is Uniform**, undisturbed by a single conflicting dissentient. Scores and hundreds of these contributions have

been received (from all parts of Great Britain and the Continent) yielding a variety of testimony covering every point in the controversy. Whilst teachers unanimously declare that vertical writing disposes finally and satisfactorily of the painful postures that have in the Sloping writing worked such havoc amongst school children for so many years, they also unite in testifying that the Upright Penmanship enkindles a greater interest in the art specially with pupils, that it entails much less labour in teaching, that it

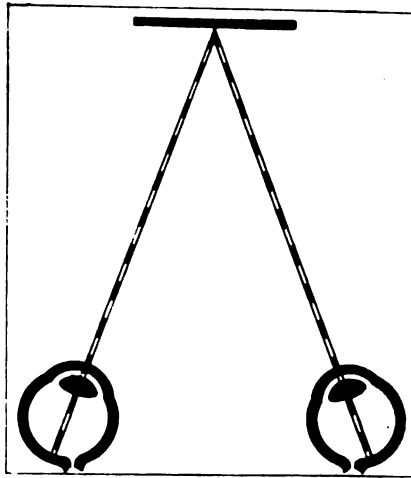


FIG. 10.

wonderfully accelerates the rate of progress and improvement, that it secures a much higher standard of excellence and that it materially increases the speed of the writer. These points however will be considered later on.

During the discussion which followed the reading of his paper the author formulated the following resolution, which, being proposed by Dr. Noble Smith (and by Dr. Kotelmann in German) and seconded by Professor Gladstone (then) Vice Chairman of the School Board for London, was put and carried.

"That, as the Hygienic advantages of Vertical Writing have been clearly demonstrated and established both by Medical investigation and practical experiment and that as by its adoption

"the injurious postures so productive of spinal curvature and short sight are to a very great extent avoided, it is hereby recommended that Upright Penmanship be introduced and generally taught in our elementary and secondary schools."

Every member of the congress that addressed the section spoke in unqualified terms of the claims of Upright Penmanship to every Hygienic Superiority, and nothing could have been more unanimous than the feeling which pervaded the entire meeting on the subject.

To proceed to the aspects of this Hygienic Relation in a particular sense, we would direct attention to the opinions and report of the Specialists appointed by the Vienna Supreme Council to investigate the effect of Vertical Writing upon the attitude of the body and the checking of defects of sight —Professor A. R. v. Reuss (University Vienna) in Ophthalmology and Professor A. Lorenz (University Vienna) in Orthopædics.

A. PROFESSOR REUSS' (OPHTHALMOLOGIST) OPINION IN RESPECT OF OPHTHALMOLOGY

For years the School Desk question occupied medical men and teachers. Short sight and spinal curvature continually increasing in number and degree called for preventive measures. The question of School Desks was considered as solved by a correct proportioning to the size of the writer, by the introduction of the minimum distance and the application of back-rests. The question proved unsolved. Children sat upon the new benches approved by the faculty **just as badly as upon the old**. . . . To the oculist and to the surgeon it was always evident that the position of the head in writing exercises a powerful influence on the attitude of the whole body, and that an abnormality in the pose of the head which is at first apparently unimportant soon brings in its train a very erroneous position of the entire body. It was also found that in reading we always turn the head so that the base-line of the eyes (that is the line connecting the axes of the two eyes) if prolonged to meet the surface of the page corresponds

to the direction of the lines of print. Moreover in writing it will usually be seen that the ground strokes of the letters stand perpendicular to this prolongation of the base-line of the eyes. The direction of the lines of writing and the angle which the downstrokes make with those lines influence considerably therefore the attitude of the head and body of the writer. But even here there soon appeared a difference between theory and practice. People thought that if only the ground strokes came to be vertical to the edge of the desk the base line of the eyes must needs remain parallel to this edge and so the whole body exhibit an upright posture. But this was not so. In the so-called oblique middle position (see Chap. VII. for explanation) of the Copy Book the above postulate was fulfilled and **yet** the children sat awry. It became manifest that the direction of the lines exercised a great influence on the attitude of the body and that the school children placed the base-line of their eyes parallel to the edge of the desk when the lines also ran parallel to it provided that a turning of the head was not necessitated by the obliquity of the letters, i.e., provided the ground strokes stand upright on the lines or in other words that vertical writing is used.

To Principal Dr. Bayr we owe the service of having first proved by experiments on a large scale the accuracy of the hypotheses or theoretical considerations we have just briefly stated. They triumphantly furnished the proof. The position of the scholars in Vertical Writing is an exemplary one ; the head is slightly bent and remains—which, to the oculist, is the most essential point—at a suitable distance from the desk, and therewith the whole body preserves a correct attitude. The desks on which these experiments took place were not such as to exercise especially favourable effect on the posture and it was observed that the same scholars who sat correctly in Vertical Writing at once assumed the faulty posture which is found in all schools during writing as soon as they wrote a sloping hand. In fact it could easily be recognised by the attitude of the body in which style they were writing when part of the pupils were instructed to write sloping and part upright.

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One must however at once meet an objection which was made on the part of a teacher.

"If in a school" says he "one subject is cultivated so much beyond others as writing is with Dr. Bayr and if the attitude of the body is so closely supervised as by him then it is no wonder that the children sit upright. It must not be forgotten that girls especially when these experiments are carried out easily exaggerate involuntarily the faulty postures of body in oblique writing. Moreover the pupils if they do not wish to be in the way with their pen when writing are forced to a position of the hand in which they can only write a round style or Roman hand: therefore the introduction of vertical writing will be equivalent to the adoption of Roman hand by the exclusion of the present current hand: the latter is however a national peculiarity," and so on. One sees with what remarkable views hygienic questions can be judged.

A reply is necessary because this solitary voice apparently represents the opinion of a whole party.

Before everything it must be mentioned that the bad position of pupils in Oblique writing as it was observed in Herr Bayr's school differs as little in character as in degree from the usual writing position as can be seen at any time in any school and as has been observed since special attention was given to the bodily attitude of pupils. A warning from the teacher improves the position for a few minutes but quite spontaneously the oblique position soon returns.

Even if the continual upright position during the practice of vertical writing were only the result of a firm discipline it would be a circumstance greatly in favour of this style. Furthermore in other schools where no attention is given to the position of the ground strokes—in which on the contrary the principle of leaving the slant of the letters to the fancy of the pupil holds good—it was observed that individual scholars who had a specially correct posture wrote in upright fashion or nearly so and here any special oversight of the pupils was completely excluded.

If in Vertical Writing (but this is beyond the province of the

Medical man to investigate) the Roman hand is possible and if the introduction of the former is equivalent to a monopoly for the latter this can only be hailed with gladness by Medical men.

By the dropping of one alphabet (there are really two now written and printed) an important relief would be afforded to the pupil and therewith also would disappear a national peculiarity which compels the Germans, in distinction to other nations, to allow their children's eyes to undergo a double strain.

Were one to prove the value of a correct position of the head from an oculist's point of view this would be going much too far and besides would be superfluous, for one cannot consider the defence of a position which no one attacks.

This only shall be stated that Vertical Writing, in addition, makes it possible to prescribe spectacles for pupils who are already shortsighted without the subsequent fear that this will help the increase of myopia through an incorrect position of the head.

That vertical writing necessitates another form of Copy book, that is with shorter lines, is a very subordinate matter and one must in this as in many other respects realise the fact that while vertical writing is with us an unusual thing, it is as far as I know a usual thing in England and America.

"It is therefore, strongly recommended that the Imperial and Royal Supreme Council of Health would support to the utmost the endeavours towards a general adoption of Vertical Writing."

B. OPINIONS IN RESPECT OF ORTHOPÆDICS

At the request of Herr Bayr, conductor of the City Public School in Vienna, the Commission composed of Messrs. Councillor Kusy, Councillor of Health Albert, and the experts Messrs. Von Reuss, Gouber and Lorenz met in the aforementioned school building to undertake an inspection of the children who were using the upright style of writing.

In the report now presented the theoretical grounds which were alleged on behalf of the straight middle position of the Copy Book and against the oblique middle position will not be stated, for

this question has already repeatedly been exhaustively discussed. It must however be said that the results of the latest researches in this field (the eminent work of the Oculist Dr. Schubert of Nuremberg is here referred to) speak without exception in favour of Vertical Writing.

The problem before the Commission consisted simply in this : to see in use the System of vertical writing introduced methodically by Herr Dr. Bayr into the institution under his charge and especially to observe its influence on the attitude of the children while writing.

In this connection it must be stated that the Members of the Commission have unanimously carried away the best impression of the correctness of attitude of the children who write the upright hand. By the arrangement made—the children on the desks on one side of the schoolroom writing the customary oblique style those in the desks opposite on the contrary the upright hand—the extraordinarily favourable impression which the attitude of the vertical writers made was rendered much more emphatic and important.

The aforesaid correct posture of body of those children who used vertical writing showed itself, without any influence whatever on the part of the superintending teacher, so characteristic and so constant that in a second class where children who wrote upright and those who wrote obliquely were grouped quite irregularly the members of the Commission were able even from a distance—and more easily upon a close view especially from behind—to distinguish the two groups one from another.

Further it was evident that also for rapidity of writing the children in some degree accustomed to Vertical Writing were in no way behind those who wrote obliquely.

It deserves special mention that the children use for vertical writing no specially made pens (as was stated in many quarters) but with the usual and customary instruments wrote a hand which was as pleasing as it was clear and legible. Specimens of it were submitted to the Commission.

It was remarkable that the Vertical writers showed a perma-

nently upright position of the head. With the oblique writers even if the position of the head were good at the beginning of the work gradually in the course of the writing lesson there appeared a marked tendency to bend the head to the left. The position of the head is affected in an obvious degree by the direction of the lines of writing and since these run parallel to the edge of the desk in Vertical Writing the necessity of turning the head to the left is done away with for the child who writes upright whereas the oblique writer is, to some extent, compelled to turn his head owing to the lines ascending towards the right.

A normal position of the head must be received as the primary essential of a good posture in writing. Each side turning of the head is necessarily followed, by lateral movements of the spinal column whose frequent return with longer duration each time is without doubt recognisable as one of the most frequent causes of crooked growth.

Quite apart from all other advantages **the absolute superiority of this method of writing over other methods must be admitted**, for the children who use it are not in the least compelled to any lateral twisting of the head owing to the kind of manipulation used in what we may call their professional work.

The practical use of vertical writing corroborates the theoretical inference that it does not by the method and manner of practising it, conceal within itself the tendency or compulsion to an oblique position of sitting and consequently to a crooked growth.

Given rightly-proportioned desks—and especially back-rests which are suitably constructed and adapted to the writing position by means of which the fatigue which inevitably follows each position of sitting is most effectually held in check—Vertical Writing is very much to be preferred from the orthopædic point of view to oblique writing, and has been recommended for a long time by many orthopædic Surgeons in private practice with the best results for rendering the writing position a healthy one !

Comment on the tone and conclusions of the above report would be superfluous. The investigation was so complete, the experiment so thorough and the decision so unanimous that nothing could add to its effect and authority.

We presume there can be no appeal from the almost identical findings of these two supreme Councils. Indeed who would feel himself qualified to challenge them particularly as they are supported by universal experience?

The finality of the verdict is, and must be recognised by every thinking mind.

But here the obligation and responsibility of Teachers commence, here the prerogative of our Educational Boards and Departments should be exercised. Shall Hundreds of Thousands of our children continue to suffer the injuries and inconveniences inflicted by an admittedly pernicious System of Sloping Writing when a perfectly harmless, Hygienic and in every way Superior System of Penmanship is both existing and available? Shall health be ruined, eyesight be deteriorated, body be deformed in hundreds nay thousands of instances every year by a method of writing which apart from Physiological considerations is in itself a caligraphic failure (as was demonstrated in the preceding chapter)? Ought not our Whitehall Department, our School Inspectors, our School Boards and beyond all our School Teachers themselves to take vigorous and immediate action in a matter fraught with such grave issues? Delay is dangerous, indifference is criminal and inaction equally fatal, both as to bodily health and our standard of writing as a National accomplishment.

CHAPTER III

UPRIGHT OR SLOPING WRITING.—WHICH?

IF the question of Verticality or Obliquity in writing were to be decided by the considerations of Hygiene only there would be no further need of discussion. But there are various other matters which should obviously receive examination and be definitely settled ere we finally determine the kind of writing which we have to teach. In approaching this investigation it is necessary that we divest ourselves of all preconceived ideas and all personal prejudice. It is not a question of what style of writing we **like** best—though to hear the objections generally raised by teachers we might suppose preference and prejudice to be the only basis of judgment and decision—or even what we **think** best—which opinions are possibly or probably based on no independent research but are rather the natural evolution of our environment.

The sole question about which we have to concern ourselves is “Which **is** the best? What or which **is** the better or best System and Style of writing? Are the down strokes to be Upright or Sloping? Shall we have Vertical or Oblique writing? If the latter what degree of slope is the best, what shall be the standard “angle?”

We have already seen in Chapter I. that at present there is no agreement amongst slopers as to the preferential angle, not even a preponderance of opinion as to any one angle of obliquity, the angles in Headline Copy Books varying from 5° to 55° or even 60° from the perpendicular.

The tendency of modern thought can nevertheless be seen in the fact that the latest series of Copies slope less and less, or more nearly approach the vertical, whilst the publishers or authors

WRITING

avour on this close approximation illustrated still further in the Educational Cabinets which the Government schools shall adopt from the Vertical respectively and finally which (other) possesses such an excess and the ultimate condemnation inquiry must be made into the Good Writing.

qualities or the prime factors so being? In the first place it must be that it should be rapid and easily learned and easy to teach. Hygienic element we need not say any length. The best system or that which is at once the **Most Economical, and Most produce.** Of course it is taken well formed and in strict accordance with construction. Assuming that this best, Writing is, if not critically the best, correct and comprehensive, it is Systems on these lines and to test these four several standards.

LEGIBILITY :

able, Upright or Slanting writing? and? A very simple illustration will be given. In Fig. 11 there are five rows of lines each row. Now what is the optical effect of each row and what is the actual fact as regards legibility produced upon any one looking at them? In the lowest rank are

UPRIGHT OR SLOPING WRITING

that as we proceed upwards the lines are drawn wider apart, i.e. to base points however



the sloping lines are nearer to each other than the vertical strokes is nevertheless true, but this nearness is caused not by the base points being nearer together but from the geometrical principles



FIG. 12.

that govern all parallel right lines drawn vertically and obliquely to any horizontal from points equi-distant from each other, all lines approaching more nearly to one another as the slope increases until coincidence is reached at 90° from the upright. Since

then it is a demonstrated law that lines are clear, distinct and legible in proportion as they are separate from each other, that all lines but the vertical are more or less delusive in their effects and

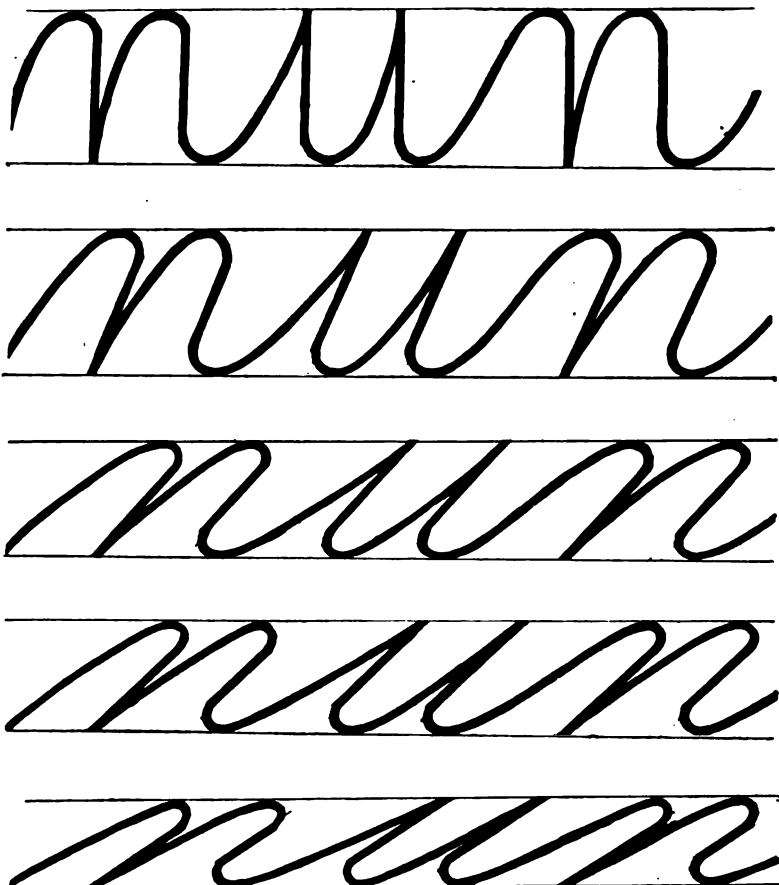


FIG. 13.

that the upright lines possess a maximum of isolation or width apart, it follows both logically and geometrically that vertical writing must be the clearest and the most legible. Figs. 12 and 13 in which the words "men" and "nun" are written vertically and at

ordinary slopes exhibit a fair comparison of the relative legibility of the two styles.

There can be no doubt as to the superior boldness and legibility of the Upright penmanship. The down strokes are of the same length and weight in each column but the effect is wonderfully different. It will be seen that the vertical affords much more scope for a bold and perfect outline than the oblique style can possibly admit of, and that the greater the slope, the more attenuated, the closer and more imperfect the outline. Now as enthusiasts on both sides claim superiority in Legibility one might consequently imagine that it was a matter of opinion. The foregoing remarks prove that this is not so. Our books, pamphlets, newspapers—in short literature of all kinds—are printed **not** in italics or sloping type but in plain, and plain because vertical, Roman upright characters. Italics and sloping script are not as legible as upright type and writing. This superior readableness of Vertical handwriting is everywhere recognised (notwithstanding the feeble protests of a small minority of too enthusiastic slopers) by the Government and Civil Service in which latter the system is becoming increasingly popular and general in every department. The instructions on Government Examination papers or in the Blue Books run as follow: “Let your writing be as bold and “upright as possible.” “Writing should as far as possible “imitate broad printing.” There can be no doubt as to the inferior plainness of sloping writing and as to the fact that Upright Penmanship has justified its claim to the maximum of Legibility.

SPEED OR RATE OF PEN-TRAVELLING

At the first glance it might be thought that sloping writing would certainly have the advantage with respect to rapidity or speed. The slanting strokes seem to be so much freer as they certainly are so much longer than the vertical, that one is inclined to think the oblique style more expeditious than the upright. When we come however to enquire into the conditions and laws

which regulate and fix the rate of pen-travelling we find several considerations must enter into the discussion and that each is adverse to sloping penmanship. The conclusions of Chapter II. are both pertinent and vital to the discussion. Position or the posture of the writer is of the highest moment. A free easy and normal attitude must be more favourable to and will also secure a higher speed than a stiff, constrained and painful position could possibly permit.

If, as it has been abundantly proved, the posture in Vertical writing be free and natural whilst in Slanting writing it is twisted and awkward the question of relative speed is conclusively settled. The advantage which a natural posture offers and secures to the vertical writer must guarantee a higher rate of pen-travelling. The slanting writer is heavily handicapped and comes in a very bad second. (See pp. 24, 188, &c.)

Furthermore it is found that the strokes which a vertical writer makes in his movements with the pen are quite as easy as those made in the sloping style and far shorter, for careful calculations show that the ordinary oblique writing necessitates the pen moving over 20 to 25 per cent. more length of outline than Vertical writing of the same size, that is between the same parallels, and that it accordingly occupies that amount of extra time. A reference to Fig. 14 will make this apparent. Approximately the lengths of the continuous letters in the five lines are as 6, 7, 8, 9 and 10.

Now unless it can be shown that ten units of work require no more time to execute or perform than six units of the same work it is obvious that Upright Penmanship must be more rapid than oblique. It is not needful to say that six miles can be much more speedily covered than ten miles, and six inches than ten inches.

This being so, the amount of waste—waste of time (of labour and material also as will be presently proved)—that is going on in the caligraphic world is a very grave consideration.

Gratifying corroboration of this proposition has reached us from the continent where extensive experiments have been made

(in Vienna and elsewhere) to thoroughly test this question, a remarkable coincidence in the figures being the outcome. Dr.



FIG. 14.

Scharff conducted several contests between the two classes of writers, and states that vertical writers—the best—took 24 minutes to copy out a poem which the best sloping writers finished in 30

minutes. This ratio is about the same as that shown in the figure, namely 3 or 4 to 5.

From the printed Report of the Vienna Commission the figures were slightly different, "the best verticals were $\frac{1}{2}$ sooner or "quicker than the best slopers." These experiments in Vienna were conducted by Drs. Schubert, Bayr and others.

Such a slight variance in the ratios may be and probably is owing to the short time the verticals have been writing that style. It is hardly just to institute a comparison between boys say of 15 years of age who have written "sloping" all their lives and those who—of the same age—have written vertically only one or two years of that period. When classes in the upper standards (the 5th or 6th year of school life) that have written vertically from the first are available, then and only then can an impartial and fair test be prescribed. Nevertheless, when under the conditions, which to Vertical writers are so unusually severe, Upright Penmanship is able to establish its superiority as to speed by a ratio of 4 to 5 or 5 to 6, the ultimate advantage to be gained by adopting the vertical system cannot be for a moment called in question.

ECONOMY IN SPACE, &c.

Vertical writing speaks for itself so palpably and so emphatically in this respect that it is unnecessary to linger long on the question. The sprawling, straggling scribble so common in the oblique style becomes compact and characteristic—full of individuality—in the upright. Let anyone try the experiment for himself. After repeated and various comparisons of Copy Book headlines it is ascertained that for the same or similar sized writing the vertical will yield from 30 to 60 per cent. more matter in the same space-length. Several books being tested page by page the surprising disclosure was made that where the sloping gave 20 to 25 the upright supplied 35 to 40 letters. A glance at the reduced facsimile (Fig. 15) of an ordinary page in the Upright Penmanship Copy Books will convince anyone of the advantage to be secured in space and compactness by the adoption of that system of

writing. Then as to economy in ordinary correspondence and manuscript what clergyman, lawyer, merchant, student, clerk, has

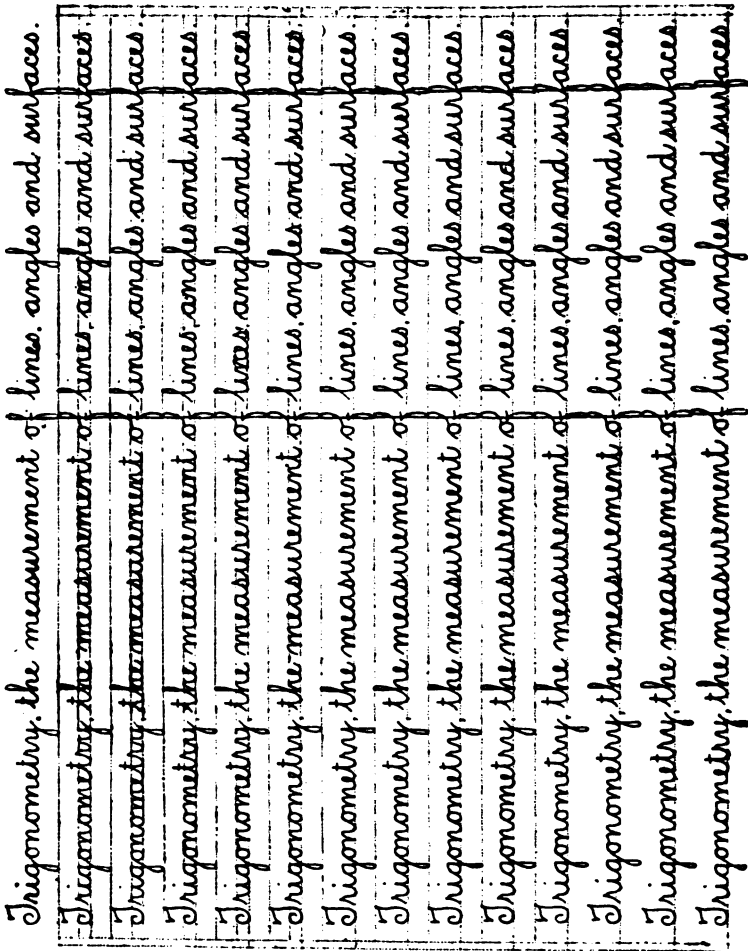


FIG. 15.

not resorted to the Vertical Style again and again when wishing to compress his writing into the smallest possible space?

The truth is that sloping induces and begets sprawling whilst the upright demands contraction. Take as an independent test a batch

of letters brought any morning by post, counting the letters and words in an equal number of lines of about equal-sized writing in each style. Two results will ensue. The Vertically written letters will be more legible, and secondly they will contain about 40 per cent. more matter in the same space. In a word there is no question on this point of economy, as its strongest opponents have conceded the claim and advantage of Vertical Writing without an exception. Finally it must be remembered that such an economy in time and space carries with it a corresponding saving in both labour and material so that the advantage thus gained is one of great value to the community at large.

EASE IN LEARNING, TEACHING AND PRODUCING

The last quality or standard of comparison we have to examine is one of the most interesting—first to juveniles, next to teachers, and thirdly to the general public. How do the several styles affect the pupil or learner, the instructor and the ordinary writer? We take the first two together. In all schools and educational establishments where any profession of teaching writing is made, the one great complaint is the insuperable difficulty in securing the right slope and in obtaining a uniform parallelism of slope. But there is an equal difficulty with the writers or pupils themselves, for not one teacher in a hundred is successful in obtaining satisfactory results. First there is the unnatural position of the body, sideways to the desk ; next there is the awkward position of the arms, pressed close in to the side ; then the hand must be twisted outwards, the pen must point inwards or over the shoulder of the writer and when all this is posed fixed and obtained (we would ask when *is* it obtained) then the worst trouble of all has to be faced, viz., to arrange the writing, determine its angle of obliquity, write at that angle, and maintain the angle uniformly throughout the page and throughout the book.

But it is a notorious fact that children naturally do and certainly will write vertically whether their teachers sanction it or not. Is it not true that pupils almost uniformly tilt up their books

to an angle sufficient to give verticality (optically considered) to the down strokes, and will hold the pen as vertical writers hold it in spite of the repeated commands of their teachers to the contrary?

A pupil is restless and changes his posture or inclination to the desk and his Copy Book faithfully records the incident by a painfully apparent break in the parallelism of the writing, or he tilts his book or straightens it and the same undesirable phenomenon is presented.

In Vertical Writing none of these difficulties and anomalies distress the teacher, none of these absurdities vex the bodies and souls of our pupils.

There are no artificial or abnormal positions of head, trunk, arm, hand and pen to teach and secure, for every child will naturally assume the right posture; the book lies evenly on the desk and the writing follows the **one** direction of the vertical instead of the legion of angles of direction peculiar to and inseparable from the oblique. The difficulties of both teacher and pupil are reduced to the lowest and so far as they can be, writing and the teaching of writing are pleasant factors in the daily routine.

Of equal value is the consideration that this greater ease is carried outside and beyond the mere teaching and learning of the art. To the Vertical Writer no weariness or "writers' cramp" will ensue from any ordinary or even extraordinary exercise of his art. The task of writing is proceeded with under the best conditions possible and thus it comes to pass that Upright Penmanship is not only taught in about half the time that the oblique style needs, but that it makes a much smaller demand upon the energy or working power of the ordinary writer to produce (see Figs. 71-77).

Another element in Vertical Writing bearing on the same point is that pupils can approximate very closely to the perfection of an engraved Headline, whereas this is impossible with the Oblique Style, unless to boys and girls of exceptional imitative and mechanical ability. The effect of this possibility upon the minds of children is simply incalculable. It is stimulative to an

astonishing degree as the young aspirants for caligraphic fame write with a Consciousness of Power that carries them on to certain victory but that is entirely absent when writing in the sloping style. The outcome of such a stimulus is as surprising to the scholars themselves as it is gratifying to their teachers.

A few photographed specimens of such work by pupils from 6 to 15 years of age, and having had from one to three years instruction in elementary and secondary schools, are reproduced (see Figs. 18 to 25, p. 73 et seq.). It will be observed that the same wonderful uniformity, and imitation are exhibited **by the youngest and the oldest alike**, and also that the parallelism throughout is equally perfect, the vertical being maintained without the slightest deviation therefrom being apparent.

Reviewing the respective points in our argument we have found it demonstrated that Upright Penmanship is far more easily Read, Taught, Acquired, and Written; that it can be rapidly traced; that it is far superior in all Hygienic principles; and that in all the essential qualities which distinguish the best style or System of Handwriting it is undoubtedly superior to the Slanting method and to all forms of oblique caligraphy.

So far then, as to the direction of the writing that shall be taught, it is undeniably proved and unanimously conceded that it must be **Upright** and not slanting or oblique.

The advantages of Vertical Writing may be conveniently tabulated in the following form which we think covers most of the ground in the discussion. They are classified under four general heads.

(A.) HYGIENIC

1. The Chest : Requiring an erect posture and therefore no compression of the Chest-walls.
2. The Eyes : Exercising both eyes equally, entailing a minimum of effort thus avoiding both weak and short sight.
3. The Hand : No Writers' Cramp from twisted wrist as in Sloping Writing. Equal adaptation to both hands.

4. The Spine : Demanding a natural posture, entirely avoiding the painful distortions so productive of Spinal Curvature in Sloping Writers.

(B.) CALIGRAPHIC

1. Maximum Legibility : Proved both geometrically and optically.

2. Maximum Excellence : Proved by universal experience of teachers and by uniformly superior results.

3. Maximum Individuality : The greatest scope for variety being afforded.

4. Maximum Uniformity : The vertical downstroke requiring the minimum amount of imitative ability.

(C.) ECONOMICAL

1. In Time : From 30 to 40 per cent. saving, Vertical Writing being more quickly written, read and taught than any slanting style.

2. In Labour : Vertical Writing is the easiest to write and easiest to read.

3. In space : From 30 to 40 per cent. saved, as Vertical Writing is the most Compact that can be produced.

4. In Expense : Involving not only less Time Labour and Space but requiring about half to two-thirds the amount of Material used in other systems.

(D.) EDUCATIONAL

1. Organisation : The writers are arranged in a more orderly and systematic manner.

2. Discipline : The tendency to nudge or jolt is removed ; sprawling is avoided ; much disorder is thus prevented. Talking is more easily detected and more easily suppressed.

CHAPTER IV

SIZE, THICKNESS, CONTINUITY, ETC., OF WRITING

HAVING determined the direction that our Writing shall take, it remains to settle such matters as the size, thickness, closeness, roundness and continuity (or otherwise) of the strokes, letters and words, with special and final reference to their shape or outline.

THE SIZE

We are not here concerned so much as to the size of ordinary Script writing as with the size of the letters and words which those who are just learning to write in our schools shall be required to imitate. Individuality will ever assert itself in limiting the size of every day caligraphy, but it is a matter of no small importance whether beginners ought to commence with a very large bold style, heavy and unwieldy, or with a small light hand quite the reverse. The books afford us very little assistance ; Manuals of method differ ; Text books on handwriting vary or ignore the question altogether ; and Copy Books are still more bewilderingly diversified. Who is to decide ? Is it preferable to begin with the largest sizes and styles found in Fig. 3 (p. 4) or with the smallest in Fig. 4 (p. 5) ?

There is a startling contrast between the extremes, and the world is to believe that each specimen is the best, the orthodox one. Many are found who advocate the large heavy writing, their argument being that it stretches the muscles, imparts freedom and elasticity to the fingers, and secures a correspondingly desirable elegance and boldness to the style. The reply to this by those who prefer a much smaller size is, that by commencing with such a large hand for little fingers and afterwards gradually

diminishing to small hand for fingers of a larger growth, not only is nature outraged, but the progress of the juveniles is seriously retarded in the elementary stages; and furthermore the mind is demoralised by the repeated but fruitless efforts to attain the unattainable, for the infantile fingers can never succeed in imitating the Copy, and it is not until years after, when a child's fingers have acquired both length and command of the pen, that he is, if indeed ever, able to reproduce with some degree of satisfaction the exceedingly difficult combination of hair lines, tapering curves, and long thick strokes of his elaborate Copy.

But again, such abnormally large-sized writing can only be produced by what is called the whole-arm movement, a movement which is now condemned by the great majority of authorities in Caligraphy, because of the wasteful expenditure of energy which it entails on the writer. And this whole-arm movement is next to impossible and impracticable with young children. Juveniles cannot write in a copy book as they would draw on a black-board. Anything beyond a finger and thumb movement is to be deprecated with beginners and certainly with pupils at school, as it is a hopeless task to attempt it.

Passing therefore from these, what about the smallest size submitted in Fig. 4, p. 5? It can be successfully urged against this specimen that the size is too small for a child of tender years to appreciate, and that it is vain to expect anything like a bold free style from those who begin with such a diminutive size. A robust text hand is to be preferred to either extreme, and has been productive of the best results (see Figs. 18 and 19, pp. 73-4).

It seems absurd to imagine that children just learning to write can use the pen with such dexterity as to produce even fair imitations of a word like "Permutation" or "Workmanship," and on the other hand such letters as those in the smallest size require such delicacy in their formation that they present almost equal obstacles. A good medium size where the strokes and curves are bold enough to strike the eye and present an individuality of their own are more easily grasped or apprehended and

are large enough to ensure freedom, and still small enough for the tiny fingers to manipulate without much effort.

Thickness.—With reference to the thickness of the down-strokes it may be asserted without hesitation that all heavy writing is to be condemned. On the sound principle that a child should be taught that which has to be utilised in after life, heavy or ponderously thick down strokes are ruled out of court, since the easiest quickest and best writing is that in which there is a minimum of distinction between the up and down lines.

Indeed it may be said that with the majority of writers **no effort whatever** is put forth to thicken the down strokes, what extra body there is in them being due to the facility with which the parts of the nib separate when tracing a down stroke with even the weight or normal pressure of the hand upon the pen. The best headlines then should have as little thickness as possible : of necessity the larger or longer the stroke the more body is naturally given to it to render it steady and even.

Let the aim be to secure a minimum of thickness since every additional degree of intensity only demands an extra and wasteful expenditure of force that speedily wearies, and a profusion of ink that frequently smudges or smears. A further reason in favour of thin or light as opposed to thick or heavy writing is found in the fact that only an insignificant—we might almost say fractional—percentage of pupils can ever hope to become proficient in writing the heavy style, it being remarkably difficult to accomplish. If partisans of the heavy downstrokes be yet unconvinced we can produce a still more potent reason against them and it is this, that of all things, thick writing is most conducive to Writer's Cramp. The more muscular force is exerted in the act of writing the sooner those muscles are fatigued and strained, and it is self-evident that thick writing expends or requires much more energy than thin. We confess our inability to discover where the virtue of thick writing lies ; the light-stroke writers are quicker and better in their work ; and the thin writing, or the calligraphy that consists of one almost uniform thickness, is quite as legible as any other. Teachers should teach a free light style of writing, guarding their

pupils against hard downstrokes, the result will then be better work and less labour.

Junction.—What must have often struck the reader as a serious anomaly in the prevailing styles or series of Headlines is the mode of joining the letters of a word together. The general rule has been to join all letters exactly in the middle and this rule necessitates the lifting of the pen at nearly every junction and frequently once or twice in the formation of a single letter. Now it may fairly be argued that as Continuity in Writing is one of the pre-eminent elements of speed: a system of connection which involves the incessant lifting of the pen must be diametrically opposed to such continuity, and therefore absolutely inimical to a maximum of rapidity. Consequently the principle of joining both parts of letters and whole letters at the top and bottom is now fast superseding the central junction just referred to, and thus Continuity and the highest speed are both attained.

Even as early as the year 1815 a Writer on this subject (G. B. King) says in a note “**Every word should be finished before removing the pen,**” he thus recognised the full value of the principle of Continuity for rapid writing. A wise teacher will not only cultivate this essential by and through the ordinary Copy Book, he will give the more advanced scholars frequent exercise in writing entire lines of words without lifting the pen, save to begin a fresh line. It cannot be too strongly impressed upon our teachers that the laws and rules which determine shape, size, direction and junction of strokes and letters are not fixed and immutable but arbitrary and conventional; that at any rate the calligraphy fantastic and ornate as it certainly was, of a past age must not dictate to us of the present: the exigencies of to-day must modify this unnatural writing and determine what it is to be.

As an illustration of the pernicious effects of the non-continuous principle I would instance one letter received recently from a high Educational Authority. The address on the envelope consisted of nine words containing altogether forty-nine letters. The pen **should** have been lifted nine times; it was lifted not less

than **fifty-four** times not including dots, crosses and punctuation. The letter contained seventy-seven words and exclusive of dots &c. the pen should have been lifted only seventy-seven times. Can it be credited that it was lifted from the paper **Three hundred and Fifty times**, and that it thus made three hundred and fifty separate strokes? Calculate, if it be possible, the labour involved in those hundreds of superfluous acts; and when it is added that the gentleman in question is a most voluminous writer and author and that his correspondence is immense the reader will be astonished to learn that he still survives in remarkably good health. But spite such rare and phenomenal exceptions as these Continuous writing is winning its way and rapidly becoming universal.

Compactness.—Writing in order to be clear and legible should not be too compact or closely written. A moderate space between the letters and between their several parts must be observed otherwise an undesirable indistinctness will ensue seriously detracting from the excellence of the penmanship. At the same time a series of Headlines should afford ample material for practice in both the open and close styles primarily the former as if the latter be indulged in too often a cramped style will be cultivated that will be very difficult to cure. The curves, hooks, links, crotchets and loops should all be bold and round not narrow or assimilating to what is known as Ladies' Angular hand. As to the general shape of the letters short loops, finals and simple capitals must obtain. Elaborate flourishes, ornate curves, graceful loops and elegant finals belong to the department of Ornamental Penmanship now nearly obsolete, they are altogether inappropriate to any system of plain Handwriting. The object of every teacher of writing should be to have each and every letter formed with the shortest line or lines possible, consistent with perfect shape and legibility, as not only will the labour of teaching and learning be thus reduced to the lowest possible but many other equally desirable results will be brought about (see p. 132, Figs. 34-5).

When considering the shapes of letters it will be wise to specially examine a certain number of them about which ideas are both vague and various. For instance shall we have in a course of writing

lessons or copies two kinds of **l**, **h**, **b**, **k** and **f**? These letters being generally made in large hand without the loop but in small hand with it. Common sense replies Certainly not! Why should we? The rule is not consistently observed in the first place, for the lower loop letters remain unchanged, and the letter **f** is sometimes deprived of its upper loop and at other times of its lower. It is more easy and natural to make a loop, uniformity therefore



FIG. 16.

should rule the question and teach writers that shape of letter they will adopt in their future life and practice. How difficult too, if not impossible it is for young children to draw those tremendously long and rigidly right lines! How seldom they ever do it! Fig. 16 is an

average specimen of the strokes which infantile fingers are supposed to make. In conclusion it should be noted that in actual script work neither the size nor the shape of the letters under consideration is ever required. Taking the small letters we observe that **r** has been the cause of much controversy. Shall it be the ordinary script form or the Roman type outline (see p. 131, Fig. 33)? To hear the several champions hold forth on the claims of their respective outlines one might imagine that there were numerous vital questions involved in the discussion, whilst in fact there is nothing but the most trivial of differences and the most imperceptible of advantages on either side. Both forms are good as initial, medial or final, and what the first or script form boasts of in the matter of speed—for it is undoubtedly more quickly made than its rival—is counteracted to a great extent by its inferiority as to legibility when in union with certain other letters. The very absence of any weighty reasons will we fear prolong the agitation to an indefinite extent if indeed it does not prevent entirely any positive and ultimate decision.

Two forms of **e** are also practised, the script and type outlines (see p. 131). There can be no hesitation here as to which is preferable. The reduced capital may be more ornate but it is neither so legible nor so rapidly written. It should consequently be discountenanced and discarded in favour of the ordinary and simple form which assimilates so perfectly in conjunction with every other letter of the alphabet.

Another letter to be noticed is **s**, and again the minimized capital or type form has been introduced as a rival to the script and more easily written outline. Of course it is a mere fanciful preference that would use the type **s**, which whilst it gives a certain artistic effect to the style retards the progress of the writer to a rather serious extent. We should pronounce unhesitatingly for the ordinary script form of the sibilant and we think we carry nine hundred and ninety-nine writers out of every thousand with us. Just a word "en passant" as to the large number of persons who are in the habit, unfortunately, of making a particular shape of letter the test of a System of Handwriting. Incredible as it might seem many teachers have denounced Upright Penmanship **solely** because some special pet form of capital or small letter was not found in the Series of Headlines of the Copybooks. Or on the other hand because some outline of a Capital Letter which was obnoxious to them had been introduced.

The small letter **s** which we have just examined has been the sole basis for a decision between Sloping and Vertical Writing. To judge any system of Handwriting by such insignificant tests is both irrational and unkind.

Another vexed question to which we might refer is the varying heights of the long letters. Shall there continue to be three or four sizes of these long letters, or shall there be only one? Common sense, science and consistency would say only one, and custom clenches the argument, for it will be found that in the current hand of our every-day life all the lengths reduce themselves to one almost universal height. When this is so, where is the necessity or advantage in teaching three different sizes? Certainly the labour of teaching would be diminished if only

one height or length were maintained and that of itself would be a much needed and heartily welcomed relief. In theory and practice therefore one and only one height is recommended for all long and looped letters whether above or below the line. It may not, and it is to be feared will not, be easy to attain this as so many series of Headline Copy Books exist with diversified heights, but if future compilers of such books and teachers of writing would combine and co-operate there would be little difficulty in bringing about the desired reformation.

In recapitulation, to sum up the essentials of an ideal handwriting that shall fulfil the requirements of Hygiene, the demands of Caligraphic canons and the needs of a mixed community it has been proved that such writing must be Upright, Continuous, Simple and Plain, with short loops, and a minimum of thickness. If such a style and system be generally adopted and taught there will result a generation of writers wonderfully superior to the present generation of scribblers whose penmanship will be a credit instead of a disgrace to their country.

CHAPTER V

COPY-SETTING IN THE TEACHING OF HANDWRITING

OF the many problems in the domain of Penmanship that are exercising the minds of our Teachers, one of the most important is certainly that which relates to the mode of Copy-setting in our teaching of Handwriting. There are three methods adopted by the profession, each of which is subject to more or less modification. They are—first, Engraved Headline Copy Books ; second, Blackboard written Copies, with Blank Books ruled for writing ; and, third, a different kind of Blackboard Copy, with loose sheets of paper for pupils' practice. As the last plan is seldom, if ever, adopted outside America, the question to us narrows itself down to this : Are Engraved Headline Copy Books, or Blank Books with Blackboard written Copies, the more effective mode of teaching penmanship ? Few of those most concerned suspect the serious issues that are involved in the discussion, and this ignorance has, without doubt, been one of the greatest hindrances to the development of the Science and Art of Handwriting during the present century. It is intended in this chapter to deal very fully with the subject—a subject, be it remarked, that has obviously many ramifications, and that is capable of almost indefinite expansion in its treatment—and to arrive, if possible, at a definite conclusion that shall be as final and unanswerable as the nature of the subject and discussion will possibly permit.

By correspondence or interviews with some hundreds of Head-teachers, Writing Masters, Rectors of Training Colleges, Masters of Method, and other Educationalists on the Continent, in America, and the British Islands, the experiences and opinions of a large number have been obtained ; but before dealing with this

mass of evidence it may not be amiss to offer a few observations on the nature of the Testimony to be submitted.

We instinctively attach great weight to the opinions of accredited authorities on any given subject, and it is a common, if not also a chronic, failing with many to regulate their own views—nay, even their own actions and lives—in no small measure by the decisions of such oracular judges. In connection with our subject it is found, however, as we shall see later on, that the Court of Appeal—composed of Inspectors, Teachers, Specialists, and general Educationalists—is divided, and by no means agreed as to the rival merits of the two methods, so that one may fairly ask, what is the value of its antagonistic deliverances, and what is to become of the unhappy appellant?

One fact is patent to the most casual observer, viz. that, of those whose opinions have been given on the question, the large majority are influenced—innocently, we admit—by prejudice; a smaller section by personal, but only partial, experience; a considerable proportion entirely by the judgment of others; and the remainder—a very limited number indeed—by the result of independent research and practical experiment. These last may thus be deemed sincere, unbiassed, and qualified arbiters, whose views and decisions command our highest respect.

As a rule the replies received were significantly brief, very few entering into the discussion or inquiry with pronounced interest and enthusiasm. There were, nevertheless, some notable exceptions, who sent most interesting contributions, the contents of which are fully embodied in the following pages.

That **some** weight should attach to the opinions of Teachers as to the relative values of the Blackboard **written** Copies and the Copy Book **Engraved** Headlines goes without saying, but when it is taken into account that a clever, intelligent teacher, with neither Engraved Headlines nor good Blackboard Copies, will succeed in obtaining better class-writing than that secured by an inferior teacher who may have both Engraved Headlines and excellent Blackboard demonstration, it is obvious that such opinions may be very easily over-estimated.

Again, to what extent is the argument affected by the evidence of those who have never tested both systems for themselves? If a teacher have used, e.g., nothing but Blackboard Copies—as was the case with one in Hull, who writes: “I must, however, say that “my experience has been almost entirely one-sided, as I have “**always** been where the use of the Blackboard Copies have “been strongly advocated, and I can, consequently, say nothing “about the advantages of the use of Printed Headlines,” candid and honest man!—what can he know, experimentally and practically, of the Engraved Headline method? And the reverse holds equally true with those who have never taught from Blackboard Copies.

Lastly, a teacher may have had no experience at all in teaching writing as a special subject, but he may have taught the subject perfunctorily or mechanically (as, alas! it is too frequently taught) from day to day without ever having troubled himself by a moment's thought as to its *raison d'être* or the method of teaching it. What evidence could such an automaton offer, and what value or importance could be ascribed to his evidence when obtained? The testimony of such witnesses cannot be accepted as influencing, much less determining, the question in either one direction or the other, and we are consequently restricted—**first**, to the experience of those few who have both theoretically studied and practically tested the merits of both systems in their own daily work; and **second**, to the advantages which, after a searching investigation, may be proved to pertain to each method respectively.

THE EVIDENCE

The following question was recently propounded to a large number of Teachers and Professors of Penmanship in the United States of America. Eighty-eight of them, taken promiscuously, replied, and as follows: sixty-nine emphatically said “No,” eight as emphatically said “Yes,” and the remaining eleven gave a conditional affirmative. The question was:

"Do you believe that pupils can learn to do business writing from **any** Copy Books?"

Regarding the sixty-nine negatives, it must be remarked that they were advocates of the celebrated "Muscular Movement" method, which they unanimously assert cannot be applied to or employed in ordinary Copy Book Headline imitation. Of necessity, therefore, they would denounce Copy Books, more specially Headline Copy Books, although, as many of them unwittingly and unfortunately admitted, they had never tried them. These latter teachers were the most emphatic in their condemnation of the untried books. They said :

"The Copy Book is a disgrace to our Public School system!"

"The Copy Book is a breeder of disease and a slayer of Children!"

"The Copy Book is a device of the Evil One!"

"The Copy Book is a menace to good health!"

"The Copy Book outrages all sense of justice!"

"My greatest enemy is the Copy Book!" (Happy man!)

"The Copy Book is a lamentable failure!"

"Not one child has ever learned to write a good business hand from Copy Books!"

"We say, Burn the Copy Books!"

But as a counterblast to these scorching sentiments we have from other Professors of equal experience and reputation such declarations as the following :

"My experience has not led me to recommend the Black-board."

"I prefer Engraved Copies directly before the pupil."

"Copy Books can be used to excellent purpose."

"Copy Books can be made to produce excellent results."

"The Copy Book has done much good, and **will live for ever!**"

So far, then as this American testimony goes there is a large preponderance of opinion in favour of Blackboard written Copies, and the fact remains that this method of teaching has prevailed for many years, and to a great extent, in numbers of schools

throughout the States. How far this method has been successful in producing superior writing and writers, both in the Schools and in the Community, we cannot accurately decide. Generally, we do know that in public competitions, and exhibitions such as the Chicago Exposition, the standard of excellence in the writing, age for age, is much higher in the Engraved Headline Copy Books than in any other caligraphic specimens submitted and displayed.

Another class of witnesses come forward even without solicitation to enunciate their views, and "Her Majesty's Inspectors of "Schools" express themselves in the following extracts as both approving and condemning Headline Copy Books in the teaching of Handwriting :

"The writing is best in those schools in which Copy Books "are used."

"The writing is best in those schools which discard the Copy "Book."

"Writing is taught most successfully from the Blackboard."

"Writing never becomes really satisfactory when taught from "the Blackboard."

"The writing in these (Headline) Copy Books was about the "best I have seen."

"Headlines in Copy Books are next to useless."

"I am glad the practice of setting Copies on the Blackboard "is becoming more general."

"I am strongly of opinion that the Blackboard should "illustrate and supplement the printed Headlines in the Copy "Books, and **not supersede them.**"

The above quotations from Blue Books of recent date reveal a wide divergence of opinion throughout the Inspectorate, and it is with feelings of grave apprehension that the intelligent reader asks, "What does it all mean? How can such contradictory ideas be entertained by those universally recognised as Competent Authorities?" The anomaly is not difficult of explanation when it is pointed out that Inspectors, as a body, are not qualified

to give an authoritative pronouncement on this important question, and for several reasons. First, very few of them have ever taught Writing as a special subject or studied it as a special branch. Their experience is, therefore, of the most superficial character, and entirely lacking in the practical element. Second, their duties and functions as "Inspectors" encourage—if, indeed, they do not necessitate—a mode of judging by results which is fatal to all scientific or truly educational research. From some thirty or forty—even more—of their opinions on these methods of teaching Writing, it is seen that the Examiner almost always recommends that which he finds most successful in getting results. The extracts just given, with their context, abundantly illustrate this truth. Thus it is that sometimes the Headline Copy Book has it and sometimes the Blackboard Copy has it; naturally so, but not logically or theoretically so, since several other factors enter into the product—teaching power, organisation, attendance, mental calibre of pupils, and method. When these essential constituents are at their best, writing results will be at their best, and these are carefully recorded by the Inspector, who, strange to say, assigns the exceptional excellence, not to all of these contributive elements in general, but to one in particular, viz. to the mode of Copy-setting employed by the Teacher, although it is quite possible that the Copy-setting may have just the very least influence in the transaction. If, again, Blackboard Copy-setting be substituted for Headline Copy Books—which is done, we presume, nine times out of ten at the suggestion of Her Majesty's Inspector—the stimulus thus secured, both in the staff and in the scholars, will assuredly for a time produce better writing; but here, as previously, the unusual improvement or superior excellence is due, not to the mode of Copy-setting, but to the increased energy and interest engendered by the change and the novelty in the method of teaching.

The only case in which the opinions of Inspectors could be of real value in this consideration is, or would be, when their experience is identical in all districts, in all schools, and under all conditions—identical, of course, only as to results from the rival

methods of Copy-setting. Since this experience is of the most diversified and conflicting character, it cannot be received as affording any trustworthy indication of superiority in either Blackboard or Headline Copies. Unhappily, however, for all concerned, this experience is too often regarded by elementary teachers as paramount and obligatory, so that its effects, when in the wrong direction, are seriously detrimental to the interests of the scholars and very misleading to their teachers.

At the same time, it must be distinctly understood that these Inspectorial deliverances are of the greatest service and value in other respects. It is only in relation to the present controversy, and in the process of adjudication now being carried out, that we thus judge them to be comparatively unimportant.

Of the two hundred primary-school teachers—most, if not all, of whom used Blackboard Copies—to whom application was made, very few replied.

This is to be regretted, as indicative of an apathy somewhat alarming, and contrasting very strongly with the lively interest and courteous responses both of their brethren, our Secondary Teachers, in England, and their vivacious cousins, the American Professors on the other side of the Atlantic. Fortunately, however, in a private and previous correspondence with several enthusiastic advocates of the Blackboard Theory an expression of their views had been obtained, and their exhaustive criticisms will all be incorporated in the subsequent argument.

One very pleasing feature of the inquiry has been the generous and valuable contributions of specialists and educationalists, whose painstaking research on the one side, and ripe experience on the other, have been so readily placed at the disposal of the author of this inquiry. Wonderful to relate, however, here also the evidence is of an extremely varied nature, occasionally similar, but quite as frequently antagonistic.

The general impression one gets from conducting such an investigation as the present is, that the subjects of Handwriting and of its Teaching are systematically neglected as utterly undeserving of any study whatever, if not, indeed, of any attention.

Not one in a hundred teachers seems to be familiar with the ordinary canons of the art or the most rudimentary principles in the method of teaching it. That this is a deplorable state of things no earnest teacher can deny, and it is equally a reproach that every earnest teacher should be eager to roll away.

THE ARGUMENT

In discussing the merits of any proposed method or methods of Copy-setting there are many points, as we have already intimated, to be considered and decided before any definite conclusion can be reached. Hence it will be expedient to formulate in our own minds what are, or what should be, the essential features of that plan which commends itself to us as the most perfect and efficient that can be adopted. When we have thus drafted a table or list of our ideal scheme, with all its intrinsic merits and constituents, its respective powers, functions and demands, we can then submit each of the rival methods to the touchstone of this standard, in order to determine which, if either, assimilates and approaches the nearest to it in all those respects.

A complete and scientific system of Copy-setting should at the least possess the following facilities and advantages, which, for convenience of treatment, are numbered consecutively :

1. It should supply Perfect Models.
2. It should supply Regular Models.
3. It should supply Graded Models.
4. It should supply Permanent Models.
5. It should supply Educative Models.
6. It should supply Conspicuous Models.
7. It should secure Perfect Individual Grading.
8. It should secure the Maximum of Imitation.
9. It should secure Uniformity in Class Copy Book Writing.
10. It should secure the Most Intelligent Teaching.
11. It should secure the Most Efficient Correction.
12. It should involve a Minimum of Work to the Teacher.

13. It should involve a Minimum of Work to the Pupil.
14. It should provide efficiently for temporary absence.
15. It should develop unrestrained Individuality.
16. It should ensure Freedom and Rapidity in Execution.
17. It should encourage Emulation.
18. It should obtain the highest Excellence and Results.

This list of requirements is a long one, and may be accepted as including most of the points that the most exacting critic could demand as at all likely to influence the decision. The province of this argument is to examine the two systems with regard to these particulars. Our ideal system of Copy-setting, then, must supply :

1. PERFECT MODELS

These are essential for the proper teaching of Handwriting. Surely few, if any, will be found to dispute this assumption? Children must have a perfect standard—or the most perfect attainable—in all subjects, morals included; and since we allow in every other department of school work that the most perfect models are the best, the only ones to be tolerated, so in Handwriting the most beautiful and correct outlines should be presented to the pupil for imitation. If loyal to orthodox principles, every teacher will concede this truth, and will thus admit that one of the gravest defects in any suggested system of teaching Penmanship would be The Absence of Perfect Models, and the presence of nothing but crude specimens of writing, calculated to impart equally crude and imperfect ideas, and therefore to develop nothing but poor and defective penmanship. Now, this is the state of things that nine times out of ten obtains in our schools where Blackboard Copy-setting is followed, and where the pupils have blank or plain ruled Copying Books in which to reproduce by imitation the faulty Blackboard models.

They never see anything **outside** these blank books but the very indifferent writing—often worse than indifferent—of their respective teachers ; and they never see anything **inside** these books but

their own inferior and distorted approximations to this Blackboard caricaturing—nothing from cover to cover but more or less abortive attempts to imitate a second-rate specimen of caligraphy. Looking over the pages of his book, as a pupil is sure to do now and again, he sees no standard of perfection, no Perfect Model, to counteract the demoralising influence of a continual familiarity with that which is essentially degenerate ; consequently the writer's own scrawl becomes his ideal—an ideal which the occasional glimpse of his teacher's flourishing on the Blackboard, when setting the copy, entirely fails to eradicate or supersede.

Perhaps it will be advisable to ascertain more definitely what is actually offered by way of substitute for this Perfect Model, which it is generally admitted cannot be guaranteed under the Blackboard system. What does the Blackboard method offer in lieu of perfectly engraved headlines? And the reply is, "Blackboard Copies written by the Principal, Assistant, Pupil Teacher, or Monitor, as the case may be." When it is an admitted fact that three-fourths of all the teachers in the United Kingdom are really unable to write a creditable, much less a faultless, copy on the Blackboard, where are the specimens of good caligraphy to come from?

We see continually in the Blue Books such remarks as the following from H.M. Inspectors :

"The writing of the Pupil Teachers is generally poor."

"The Assistants are too frequently unable to set a proper Copy on the Blackboard."

"Teachers cannot always write well themselves."

"Handwriting is becoming worse every year."

Why, then, agitate for the impossible, and expect from our teachers what they are utterly unable to supply? No one can imagine that the faulty copy drawn in chalk on the Blackboard is an adequate substitute for the exquisitely engraved copy in a Headline Copy Book. Scores of these Blackboard Copies, written by every rank of teacher, have come under our observation, and we really must confess that no Inspector would pass the great proportion of them as fair. Is the principle underlying this

idea tolerated in other branches of a school curriculum? Do we adorn the walls of our schoolrooms with parodies of geographical, botanical and zoological subjects, limned by members of the School Staff? Do we furnish art classes with drawing copies and diagrams hastily outlined or roughly chalked on the Blackboard by mere beginners or unqualified teachers? Never! Do we not the rather take infinite pains to secure the brightest, the truest, the best maps, plans and illustrations that can be produced by our most talented experts and artists in their respective departments? Why, then, in a subject that pertains to everyday life, is it suggested to offer nothing but second- or third-rate models, the creations in great part of ignorant, inexperienced, or unqualified individuals, for our children to imitate? A scheme of this kind will inevitably lower the standard of penmanship, and entail a decline in the art of chirography lamentable to contemplate and disastrous to realise. The conclusion seems irresistible, viewing the question as we will, that the absence of a Perfect Model, and the substitution of a feeble imitation, having all possible degrees of divergence from its artistic and scientific original, must be fatal to the satisfactory development of our National Handwriting.

Contrast this state of things with that which obtains under the Headline Copy Book system, where the highest possible standard of engraved models is aimed at. The children's eyes are delighted day by day with fresh specimens of beautiful penwork, their mental vision is being impressed with perfect outlines that become indelibly fixed in their minds; they are thus educated up to the highest point of caligraphic excellence, so far as apprehension, and also appreciation, of graceful and elegant outlines of letters can go. Such a training to observe, note, and appropriate beautiful forms is, we may add, educative in more senses than one, and the value of such a discipline as a factor in the child's life is much too important to be lost sight of or thrown away. No, no! we must be honest and conscientious in the matter. We shall then always place before our pupils, for their imitation, nothing whatsoever but the most Perfect Models we can possibly procure.

2. REGULAR MODELS

That the models which a child gets to copy in his writing lessons should be regular and consistent with themselves throughout is manifest. It is essential that these models should be systematically constructed as to formation or outline, direction, spacing, shading, junction, proportion, &c. ; but the two methods under review present the most marked contrast with respect to this principle. In the one we have an ever-fluctuating irregularity and inconsistency ; in the other, an iron consistency and regularity. Indeed, generally speaking, how could it be otherwise? Under the first plan, the perpetual changes that must occur in the style and nature of the models set on the Blackboard—changes that in thousands of cases will not be yearly, but weekly, or even daily—are objectionable, and most mischievous in their tendency. As an illustration, let us glance at the career of a pupil under the régime of Blank Copy Books. The lad enters Standard One, where he is taught the principles of formation, and where his work consists in imitating Copies written for him by his teacher on the Blackboard. Certain elements or principles of outline, slope, spacing and junction are taught, but the lad never sees a perfect model of writing through the whole year, and the models that he does see vary repeatedly : sometimes carefully written, sometimes the contrary ; occasionally one slope, but frequently some other slope ; to-day properly joined, to-morrow irregularly or improperly joined ; possibly—for such accidents have happened to our own positive knowledge — on rare occasions, no copy at all, so the class is told to repeat the previous model—which they do, and to improve upon it—which they as surely do not. Thus passes the school year. On entering Standard Two, where the Teacher affects a less sloping style of writing, the pupil is introduced into a new world—a world of steep round characters, which require fresh effort to appreciate and acquire, and also a different posture of body and arm to produce. However, these difficulties are gradually surmounted, and the pupil is in a fair way to succeed, when “Time

“and Promotion,” in other words, “Examination and Routine,” usher him into Standard Three, where it is reasonable to assume that the style of writing taught is altogether of a different kind. Here the Teacher is an Enthusiast or a Crank. He has peculiar ideas as to spacing out the letters and narrowing up the letters, making them, therefore, of necessity angular, and also heavy. The helpless youth is utterly at sea in the midst of this new craze ; nevertheless, like all British boys, he buckles to his task manfully, and learns that “the upward junction stroke is the only important “matter” in the Science and Art of Handwriting (!), and by the end of the year he has made commendable progress in the manufacture of **garden-paling caligraphy**. Emerging from this atmosphere of rectilinear writing, the scholar joins Standard Four, the teacher of which does not believe in this New-fangled style. For years he has taught the good Old-fashioned Italian style of penmanship—fine, free and flowing copperplate writing, with the orthodox angle of forty-five degrees, the standard angle for all handwriting worth the name (?). Distorting himself into the required posture for executing this new kind of scribble, the pupil begins de novo to attack his new environment, to which he assimilates more or less during his stay in the class. Finally, in the Fifth and Sixth Standards—also in the Seventh, if he remain at school long enough—the lad’s caligraphic training is finished in a series of heterogeneous lessons and directions, which tend more to bewilder than to improve ; whilst it must be remembered that throughout the entire course of years the hapless youth has never seen a specimen of perfect writing, and consequently has not the slightest conception of what really elegant writing is. Is good writing with the pupils possible under such conditions as these? And it is an indubitable fact that in many hundreds of schools the conditions are even still more unfavourable to the development of anything like excellent penmanship.

But what are the circumstances under the rule of Engraved Headline Copy Books? There the pupil is supplied with the first book of a complete series, containing in its pages a progressive course of carefully engraved Headlines enough to carry him through

his whole writing career. All the Copies are to one pattern ; one style, one principle, one idea permeating and controlling the entire set. No variation in size, save in a systematic gradation, no irregularity in slope or direction, no diversity in shading or junction, but one comprehensive series of lessons that at least are consistent with themselves from the first right line to the finishing hand in the last book. Thus the child leaving Standard, Class, or Form One finds nothing confusing or conflicting in Standard Two, finds everything helpful in Standard Three; and thus onward to the highest form in the school he is aided in his efforts to shine in caligraphy by a set of models as canonical and graceful in their outline and perfection as they are educative in their regularity and consistency.

Copy Book Engraved Headlines clearly have a very decided advantage over Blackboard written Copies in this matter of Consistency or Uniformity.

3. GRADED MODELS

The writing Copies given to the pupils for imitation should certainly be carefully and systematically graded. From the "straight stroke, pothook and hanger," to the last copy of a finishing-hand style, the lessons, exercises and models should be based on a sound principle of gradation if the most satisfactory progress is to be attained. Here it would appear that Headline Copy Books score a definite success ; and it must occur to the thoughtful reader that Blackboard models will as a rule exhibit a sad lack in this relation, for who is to see that the Copies prescribed to the several writing classes in our large schools day by day are properly graded, and thus adapted to the abilities and needs of the writers thereof? It may be safely presumed that, in an overwhelming proportion of them, the Copies will be unsuitable from defective progressive arrangement, and the advancement of the scholars will be proportionately retarded, as every teacher will admit. All true graduation will of necessity be lost, to the serious injury of the pupils, if that gradation be left to the haphazard writing of the Copies by their teachers on the Blackboard. When it is remem-

bered that size, character or matter, words and sentences, have all to be separately and independently graded in an appropriate and systematic order, it would be foolish to suppose this could be done by indiscriminate and improvised Copy-setting on the Blackboard by teachers who, generally speaking, would not have devoted two minutes' thought or preparation to their task. Efficient grading of writing models demands a concentration of attention and an expenditure of time that are simply beyond the resources of any teacher during the busy hours of a day's routine. Of course it can be replied, "Yes, but in all well-conducted schools the question of gradation will be duly recognised, looked after, and secured!" Is that so? We deem it a delusion, for in many so-called well-conducted schools they do not **teach** writing at all, nor do they **profess** to teach it. In many others writing is only taught both perfunctorily and superficially, for the teachers in numerous instances do not believe it to be a necessary subject in their school curriculum, and, even if they admit the necessity, they feel under no obligation to teach it scientifically. Therefore this assumption that in well-conducted schools Blackboard Copies will be properly graded is found to be a baseless one, and in no case will that gradation be perfect or altogether satisfactory. The balance of evidence, then, is altogether in favour of Headline Copy Books, which always provide a series of Copies graded in the most perfect and scientific manner possible.

4. PERMANENT MODELS

We are great advocates of the efficacy of constantly applied pressure; in other words, we believe strongly in the tremendous power exerted by continuous education, specially in eye-training.

Maintain before the children every day and every hour certain forms, expressions, motions, actions, or models, and they will respond readily and surely. We find this in everyday experience. Our children grow up; and their manhood or womanhood is to a very great extent what their visible and observed environment has been. Similarly, in the region of caligraphy it is reasonable to suppose that with fixed and permanent models ever present in

the Copy Books a very valuable Educative Agency in active operation has been established. The unfortunate position of the Blank Copying Book system will be obvious when the temporary or transient nature of Blackboard models is taken into account. They are here one hour and gone the next; evanescent as a dream, they are gone in the twinkling of an eye. They have no permanence, consequently all opportunity of reference and comparison has vanished with them.

Reasoning again by analogy, our maps, diagrams and illustrations preach to our children "**all the year round**," educating and speaking their history to the juvenile beholders every day and every hour. They are not relegated to the shelves or to the oblivion of a store cupboard, but they are on exhibition always. So ought the Headlines and Perfect Copies to be perpetually speaking from the pages of the books and from the walls of the schoolroom to the pupils—from the engraved models in the former, and from the enlarged lettering in writing-charts on the latter. It is by the daily and oft-repeated sight of these Headlines that children derive their only mental perception and conception of the true outlines and proportions of the letters they have to produce so frequently. Thus their appreciation grows and ripens, until an accurate knowledge is gained that imparts cunning to the hand, that guides the fingers in their chirographic evolutions, and dictates the grace and beauty that find expression in a style of writing as elegant as it is legible.

It will be expedient at this stage to define the real and special province of wall charts in the Teaching of Handwriting. Their exclusive employment, as this argument will abundantly show, is to be strongly condemned, since they are utterly inadequate to secure the maximum results. The true function of writing-charts is a purely supplemental one, and in that relation they are an invaluable adjunct to Headline Copy Books, and should be employed in that way where the highest standard of excellence is aimed at.

For other cogent reasons it is expedient that the Copies should be permanent. It will be found that the members of a class write

at different rates, and some will have finished the page or line long before their fellows. Certainly the quick writers can proceed to a second Copy ; but this would perpetrate a second evil very widely condemned, yet, alas ! too often practised—viz. writing one and the same Copy for too long a time. Then, with large classes, how impossible to efficiently correct each book in one lesson. Hence the master, in making his rounds, is unable to correct any back work, even by comparison with his own imperfect Blackboard Copy, for that has disappeared.

The further development and completion of this argument will be more fittingly deferred to a subsequent part of the chapter, but it cannot be denied that Engraved Copy Book Headlines possess a permanency that is invaluable for present as for future reference and criticism, and their superiority to fleeting Blackboard Copies is thus emphatically demonstrated.

5. EDUCATIVE MODELS

Headlines that are the offspring of careful thought, that are selected as to their subject-matter and actual wording with strict reference to the needs of the pupils, that are constructed and arranged on a rational basis, must be vastly preferable to the spontaneous productions of the moment—crude, nonsensical, or ambiguous, as the case may be. Who that has been dependent upon Blackboard Copies does not remember the difficulties encountered, and sometimes the distress occasioned, by the search for some new or suitable subject and matter to give as Copies to the several classes under his care ? How often were the first subject and the first sentence on that subject which suggested themselves accepted and written on the Blackboard almost in desperation ? and again, how often, after the most painful cudgelling of brains, were these impromptu copies either insipid, absurd, or unsuitable to the pupils ? This unavoidable and ever-present objection has not unfrequently induced teachers to return to Headline Copy Books, in order that they might be relieved of what became a burden intolerable to be borne. If anything further is needed to convince the incredulous reader,

let him go forth in his innocence and incredulity, visit these Blackboard methods, and read for himself (as the writer of this article has done) a few scores, or even dozens, of the chalk written copies that are made to do duty for genuinely Educative Models. The effect will be as speedy as it will be certain. It may be an easy thing to write on the Blackboard, half a dozen times in the year, "Jack and Jill went up the hill," "Little Jack ' Horner sat in a corner," "Mary had a little lamb," "There " was a little man, and he had a little gun," or even "Old " Mother Hubbard went to the cupboard " and "Simple Simon " met a pieman," but these are not classic, æsthetic, or promotive of literary taste and culture. We do not positively say that this is an inseparable, or necessarily an inherent, defect of Blackboard written copies ; notwithstanding, under the existing state of things, we fear it is an inevitable one, for it may be taken as at the very least improbable that Head, Assistant and Pupil Teachers will be able to compile offhand these Educative and appropriate Headlines.

This point of heterogeneous Copies is not unduly pressed, although no set of Copy Book Engraved Headlines would ever be accepted by the veriest tiro in education were the latter shuffled together on the same promiscuous plan that pertains to Blackboard written models ; so we see the importance of such sequential and Educative copies is satisfactorily established by universal consent and practice, and as universally secured and exhibited in Engraved Headline Copy Books. The advantage, therefore, whatever it may be worth, is exclusively claimed by them, and can by no stretch of imagination be appropriated by written Blackboard Copylines.

6. CONSPICUOUS MODELS

This question affects the health and, to some extent, the life of the pupils ; its serious character is therefore taken for granted. Myopia, or short sight, has been spreading to quite an alarming extent amongst our schoolchildren and throughout the community for many years, so that impaired eyesight is

becoming increasingly prevalent in persons of all ranks and ages. It is specially imperative, then, in the matter of writing, that no undue strain be put upon the eyes of children in their school life ; nay, it is obligatory upon teachers that they exert themselves to effectually prevent such a calamity—for calamity it assuredly will prove to be wherever its existence is tolerated.

Now, with Copy Book Engraved Headlines we obtain the maximum of plainness and prominence. The Copies are always well printed in colour of the intensest black on a white ground ; they are in the most favourable position possible, right in front of each and every writer, near to the eyes, and near to all eyes equally. There is no difference whatsoever. Every pupil in the class has the same advantage of a clear, readable, conspicuous model within eighteen inches of his eyes, and only two or three inches distant from his pen. This is, from the Hygienic standpoint, a boon of incalculable value, and leaves nothing to be desired, either for the weak-sighted, or his invalid brother, the short-sighted pupil, since they, too, are brought into the same relation to the Headlines, which could not possibly be placed in a more advantageous position.

With Blackboard models the case is absolutely different. First, the Copy will not always be clearly written, from divers causes—greasy board, gritty chalk, or shortness of time ; then, short-sighted pupils will be unable to see the Blackboard Copy at all, whilst those of the class who are located in the wings—usually some two-thirds of the whole number—will have an imperfect or distorted view of the writing to be imitated ; those in the one wing by a right turning of the head, those in the other by a left. Even those who most strongly advocate the Blackboard method freely admit this danger, and the defect resulting from it, which defect is, of course, much aggravated whenever the room is badly lighted, or when the light itself is below normal. The celebrated oculist, Dr. Schubert, of Nuremberg, writes me in this connection : “ The Copy lines on the Blackboard can also cause unfavourable position of the body if the Blackboard is not right before each scholar, but placed sideways or obliquely, making

“ the children continually turn their heads to one and the same “ side.” And there is no practicable remedy, for the only theoretical remedy would be to have a multiplicity of Copies on a multiplicity of Blackboards, placed at convenient distances from all parts of the class. Surely this suggestion will never be advanced by even the most enthusiastic of Blackboard defenders? Under the best conditions, Blackboard Copylines are greatly inferior in the matter of prominence, under ordinary circumstances they are positively injurious, whilst under unfavourable conditions of bad light they are a cruel and baneful infliction. The grave defect attached to the system in this respect of eyesight is sufficient of itself to decide the controversy once and for all in favour of Engraved Headline Copy Books, which, as we have seen, possess the virtue of Conspicuous Models in the highest possible degree.

7. PERFECT INDIVIDUAL GRADING

Class-writing, whether it be optional, as with Headline Copy Books, or obligatory, as in Blackboard models, does not admit of Individual Grading. What is meant by Class-writing is, “ all “ the pupils writing the same Copy and the same line at the same “ time.” The Blackboard Copy-system knows no other writing than this. There is admittedly a great glamour around this modern plan of Class-writing, and the intelligent inquirer will not travel far to discover the reasons ; nevertheless, all idea of Individual Grading is ignored by it, although theoretically such personal grading is part and parcel of any real scientific system of teaching Handwriting. It is an unheard-of phenomenon to have sixty or eighty pupils in a class or standard all precisely at the same stage, all gifted with the same receptive capacity, the same mechanical skill, the same imitative ability. What can be done when there is only one Copy for the whole form? Necessarily all must write it, whether they are able or not. For some the Copy will be much too easy, for others about right, and for the residue much too difficult. As a rule, teachers insist upon the value of individual instruction ; here the principle is grossly

violated, and hence the class becomes completely disorganised, and the writing hour proves the most disagreeable and vexatious of the day. Such a grievance cannot—or at least need not—exist where Headline books are employed. Each pupil gets a book exactly suited to his own powers, and when finished the next is equally adapted to his peculiar requirements; possibly, however, expediency dictates a repetition of the same book—which is given—and thus the principle of Individual Grading is most successfully and effectively attained. There are some, of course, who will greatly discount the value of Individual Grading, and a few might even go so far as to rob it of any value at all; but we know that the general principle is one of universal application, and is widely recognised as being the very foundation of all true success in the whole region of intellectual culture. We think the principle is worth contending for, as it is a powerful factor in other departments of an Elementary School course; and we know that it is an equally potent element in the domain of caligraphic training, where alone it can be secured by the use of Engraved Headlines.

8. THE MAXIMUM OF IMITATION

Can beginners or ordinary scholars imitate a Copy on the Blackboard distant from them six to sixteen feet as readily, easily, and perfectly as they can a copy not six inches from the points of their pens? Can they reduce and reproduce, in their Blank Books, the distant, large-sized, and often imperfectly seen lettering on the Blackboard as easily and as perfectly as they can facsimile or imitate the lettering of an Engraved Headline at the top or in the middle of their Copy Book pages? The vast majority of teachers would answer in the negative, and they would be right. If so, the maximum of imitation cannot belong to the plan of Blackboard copies. It is no answer to retort at this stage, as some have done, that this Blackboard imitation is helpful to the pupils in Drawing and makes them more independent; for, **first**, Copy Book headline imitation is just as much an exercise in Drawing as Blackboard imitation is; **second**, in Drawing or Art Classes the very principle we are contending

for is exemplified in the Drawing **Copy** Books that are compiled for and used by them. But it must not be forgotten that there is a good reason for training the eye to appreciate distant objects in Drawing, because the attainment is so essential to future work, and, consequently, it amply repays all the time and trouble expended on it. This cause, however, does not operate in writing. Students and Artists have to reduce and copy distant objects—buildings, trees, sculpture, and the like ; but writers have not to practise such reductions in Caligraphy, hence the unreasonableness of putting such an obstacle in the way of young children when learning how to write. Furthermore, thirdly, and lastly, Writing is, in any case, too important a subject to be degraded to being a handmaid to Drawing. The reverse is, and should be, actually the fact. Drawing may, does, and must, help Writing, and the value of Drawing as a school subject is materially increased by this very property of helping forward and onward the acquisition of Writing power which it undoubtedly possesses.

Since, then, the object of the teacher is primarily to make his pupils good and fast writers in as short a time as possible, let him give them every facility by providing Engraved Headline Copy Books, so that all difficulties of imitation and reproduction may be reduced to a minimum, particularly in the preliminary or elementary stages of their writing course. Notwithstanding, we are informed that these Blackboard Copies are preferable, because children will be stimulated by the sight of actually written and inferior models, and will be induced “to think that they ought “to get nearer the teacher’s skill than that of the printer” or engraver. Of course it goes without saying that, whatever the method, system, or conditions, children will naturally approximate more closely to mediocrity or inferiority, in the abstract, than to absolute perfection. This is merely saying that children are human beings ; and it stands to reason likewise that pupils will approach nearer to the Teacher’s Blackboard imperfect writing, which they **have** seen, than they will to the finished and faultless outlines of Engraved Headline Writing, which they have **not**

seen. But this is not the ambition of the highest Education, nor of the true Educator, and we seriously think the argument (at any rate as we sincerely interpret it) unworthy the Authors and the Profession.

The true and noble ideal is "a perfect approximation to a **"perfect standard,"** and everyday experience points to the possibility and to the wisdom of working up to this ideal ; yet times and again, both in conversation and in correspondence, have Teachers and Educationalists recommended Blackboard written Copies, **because** their imperfections and inferiority will, according to their belief, secure this much-coveted result, "the **"Maximum of Imitation."** After examining the writing of many thousands of children of every age, of both sexes, and taught on both the methods now under discussion, it can be confidently stated that **never** is the approximation on the part of the pupils so close in general outline, so faithful, and so consistent as when Engraved Headline Copy Books are used ; and memory fails to recall one instance where Blank Book writing has attained to the standard of Excellence in Imitation which characterises so many hundreds and thousands of cases in Headline Copy Book writing. As an illustration of these remarks we reproduce photographed specimens of writing in Headline Copy Books by pupils of various ages, from six years and upwards. Of course the examples are by different pupils, and generally from different schools and districts. The ages of the writers are also subjoined, that comparisons may be made more accurately. If teachers of the Blackboard method will forward similar specimens of their pupils' work, a selection of them shall be inserted in the next edition of this manual.

Before giving the Copy Book specimens we would submit a short exercise written by a very young pupil who has been taught from Engraved Headline Books. Attention is specially directed to the wonderfully good and vertical strokes and letters in many of the words, which, it should be remembered, suffer materially in the reproduction. The original writing is in lead-pencil.

9. UNIFORMITY IN CLASS COPY BOOK WRITING

This is, or should be, the zenith of every teacher's ambition. When a model is given to a child for imitation, the only rational intention of the teacher is that the closest possible copy of it may be made. Necessarily, then, if each pupil were able to thus faithfully reproduce the headline, all the copies would be identical with the original, and no variation whatever would be discernible

You go up, and I go down.
Take care, and hold fast
while you are up in the air.
Yee-saw! Up and down.
Arthur Leslie Lockwood.
November 18th 1893

FIG. 17.—PHOTOGRAPH REPRODUCTION. AGE OF WRITER, 6 YEARS.

in the work of the entire class. The same rule applies to map drawing, freehand drawing, &c. That the conditions with uniform Copy Book Engraved Headlines are more conducive to this desirable attainment than they are, or possibly can be, with the ever fluctuating or varying Blackboard Copies has been satisfactorily proved, and is now commonly admitted, and to such a wonderful extent that many advocates of Blackboard Copy-Setting,

yearly yield yolks
yearly yield yolks
yearly yield yolks

FIG. 13.—PHOTOGRAPH REPRODUCTION OF WRITING IN ENGRAVED HEADLINE COPY BOOK. AGE OF WRITER, 6 YEARS.

magpies muffle mile.
magpies muffle mile
magpies muffle mile

FIG. 19.—PHOTOGRAPH REPRODUCTION. AGE OF WRITER 7 YEARS

magilp merygo miller muryyy
magilp merygo miller muryyy
magilp merygo miller muryyy
magilp merygo miller muryyy

FIG. 20.—PHOTOGRAPH REPRODUCTION. AGE OF WRITER, 8 YEARS.

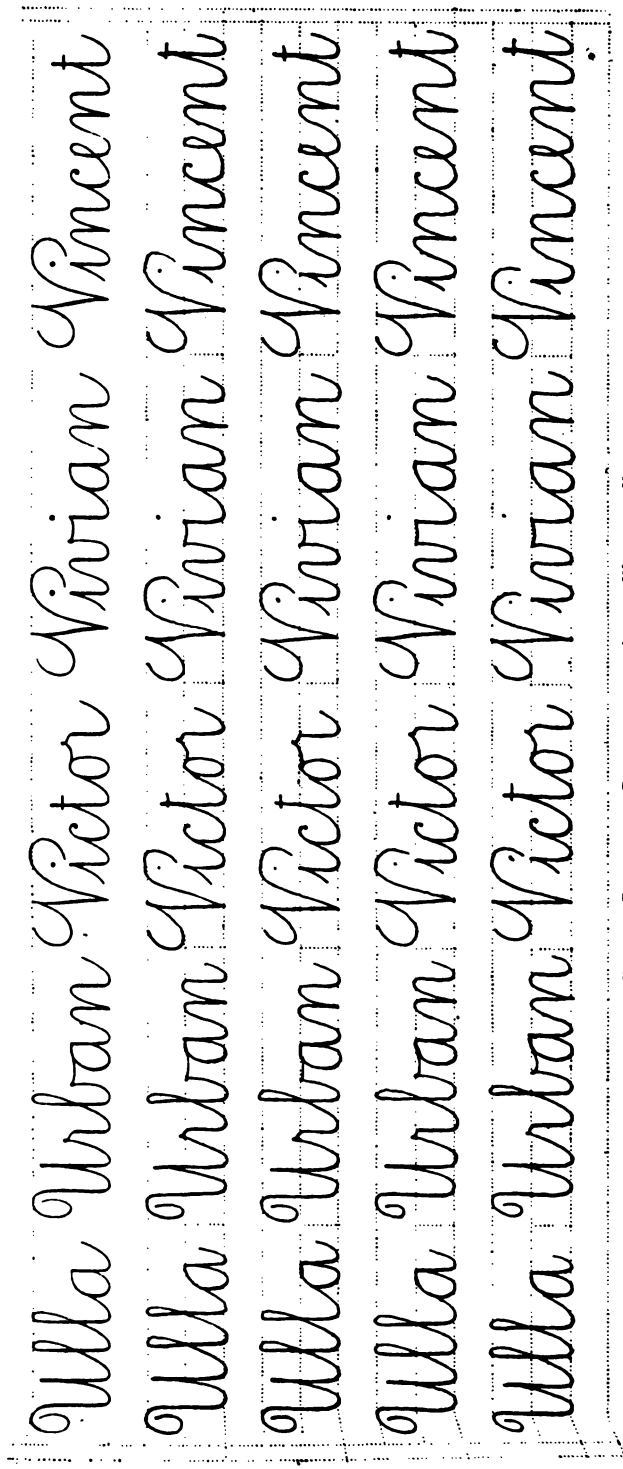


FIG. 71.—PHOTOGRAPH REPRODUCTION. AGE OF WRITER, 9 YEARS

Una Ursula Violet Victor Veronica
Una Ursula Violet Victor Veronica
Una Ursula Violet Victor Veronica
Una Ursula Violet Victor Veronica
Una Ursula Violet Victor Veronica

FIG. 22. — PHOTOGRAPH REPRODUCTION. AGE OF WRITER, 10 YEARS.

1868. Public executions were abolished A.D. 1868.
1868. Public executions were abolished A.D. 1868.
1868. Public executions were abolished A.D. 1868.
1868. Public executions were abolished A.D. 1868.
1868. Public executions were abolished A.D. 1868.
1868. Public executions were abolished A.D. 1868.

FIG. 23. PHOTOGRAPH REPRODUCTION. AGE OF WRITER, 11 YEARS.

Rhetoric, the science of oratory: the art of speaking in public.
Rhetoric, the science of oratory: the art of speaking in public.
Rhetoric, the science of oratory: the art of speaking in public.
Rhetoric, the science of oratory: the art of speaking in public.
Rhetoric, the science of oratory: the art of speaking in public.
Rhetoric, the science of oratory: the art of speaking in public.
Rhetoric, the science of oratory: the art of speaking in public.

FIG. 24.—PHOTOGRAPH REPRODUCTION. AGE OF WRITER, 18 YEARS.

Kinematics treats of pure motion independently of its causes. It.
Kinematics treats of pure motion independently of its causes. It.
Kinematics treats of pure motion independently of its causes. It.
Kinematics treats of pure motion independently of its causes. It.
Kinematics treats of pure motion independently of its causes. It.
Kinematics treats of pure motion independently of its causes. It.
Kinematics treats of pure motion independently of its causes. It.

FIG. 25.—PHOTOGRAPH REPRODUCTION. AGE OF WRITER, 15 YEARS.

in despair, are actually urging this unprecedented uniformity (as obtained now so generally by the use of the Engraved Headline Copy Books in the system of Upright Penmanship) as an argument **against** all engraved models. They appear to forget two things in their loyalty to a forlorn hope, viz.—first, that not so long ago they themselves were boasting of the superior (?) uniformity obtainable by the use of Blackboard written Copies; and secondly, that the great majority of their brethren “of that ilk” continue to claim this same advantage of uniformity in Class-writing as the most characteristic feature in, and triumph of, the Blackboard method which they so exultantly espouse. “A house “divided against itself” . . . is not strong! When we look more closely into the degrees of uniformity respectively obtained by these rival systems, it is discovered that there exists a fundamental difference between that obtained from the use of Headline Copy Books and that derived from and developed by the use of Blackboard Copies. In the former case the Regularity is a Regularity of correct outlines and of good writing, free from disfigurements and distortions. In the latter it is a Regularity of eccentric and imperfect outlines, of inferior writing—a uniformity, indeed, strikingly replete with those very individual traits, weaknesses, and faults which it is the aim of every sound system to suppress, eradicate, and prevent. Whatever may be the peculiarities of the pupil teacher’s penmanship, they are faithfully reflected in the style of his scholars. These, however, yield, to a greater or less extent, to the idiosyncrasies of every successive teacher the children may have in their upward course, until the final result is, as we know from observation and long experience, both unsatisfactory and injurious. Again and again has it been remarked by inspectors and others, with reference to the writing in Classes and Standards where Engraved Headline Copy Books are used, “The exercises of this Standard might “have all been written by one pupil!” As an independent example of this uniformity, seven extracted specimens of writing are inserted. They were just recently submitted by an Elementary School Teacher as an illustration, not of Uniformity,

but of Quality. The lesson was an ordinary Dictation Exercise on a Grammatical subject, the pupils being instructed to write in their Copy Book style. The accompanying diagram (Fig. 26) shows how closely their imitation writings resemble each other. The remainder of the set were equally alike.

Several other specimens of Dictation Papers having arrived since the above was written, another selection is furnished that the reader may base his judgment on a broader foundation (Fig. 27). The author has every confidence in saying that these examples are typical, and not extravagant; ordinary, and not unique. Let the reader also refer to the five examples given on p. 104, where the similarity of the writing is remarkably pronounced, and to the eight specimens produced on pp. 73-80, where the resemblance is even still more astonishingly close.

10. THE MOST INTELLIGENT TEACHING

To us it seems like putting the cart before the horse, or making the "effect" antecedent to the "cause." It would be more natural and more logical to say that "the Most Intelligent Teaching" will demand so-and-so, be it Headline Copy Books, Blank Copying Books, Foolscap Paper, or other material. However, as it is a stock phrase, which has met us times and again, that "Blackboard Copies alone secure the Most Intelligent Teaching," this peculiar form of the argument has been adopted that no loophole of escape should be left, and no charge of unfairness or neglect be rendered possible. It may be predicated that nothing short of "the Most Intelligent Teaching" will satisfy the present-day Educationalist. Nothing less than this will meet the ever-increasing demands of a rapidly and intensely progressive age. But—continuing the argument on above-named lines—will, or can, Blackboard Copy-setting secure this much-desired object? Can imperfect, evanescent, and irregular models (for perfect, permanent, and regular Blackboard models will never become an accomplished fact) and "the Most Intelligent Teaching" possibly co-exist side by side? Can the latter

Analysis and Parsing

Analysis and Parsing

Analysis and Parsing

Analysis and Parsing

Analysis and Parsing

Analysis and Parsing

Analysis and Parsing

FIG. 26.

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

Standard VII

FIG. 27.

(The above Specimens have suffered materially in the Reproduction Process, the Originals being much superior to the Facsimiles.)

be at all conceived of as tolerating the former? Introduce the same principle into the departments of Music and Art, and let every music-master prescribe his own crude improvisations as "the Only Exercises" for his pupils and students, every drawing-master nothing but the impromptu sketches of the moment, every artist nothing but the extemporised productions of his own brush—no compositions of Mozart, Haydn, Chopin, and such musical giants, no masterpieces by Weir, Landseer, Rubens, and other princely limners to stimulate and educate the aspirants for fame—where, it may be asked, would "the Most Intelligent 'Teaching'" come in? Would it not be conspicuous by its absence? Even so is it in the use of Blackboard Copy Setting. If anything is essential to the **best** Teaching of Penmanship, we should say it would be the **best** Copies or Models of the Best Handwriting obtainable.

Further (and the question is both pertinent and significant), who is prepared to state or to prove that the Engraved Headline Copy Book System does not admit of the most effective Blackboard teaching, which, of course, is one element in "the Most 'Intelligent Teaching,'" now under review? Is it not much more scientific, and also much more efficacious, to utilise the Blackboard for purposes of explanation and illustration of perfect models of writing, than to make the Blackboard burlesques (for they are more frequently burlesques of Calligraphy than otherwise), or copies, the highest standard of excellence, and the ne plus ultra of both pupils and teachers in the art of Handwriting? And yet there are those who will persist in replying, "Blank Books admit of Class Teaching." Don't we know they do, and don't we know equally well that Headline Copy Books admit of Class Teaching just as freely, and quite as fully? It is a palpable delusion to imagine that Blackboard demonstration is only useful when every member of the class is engaged in writing exactly the same copy, word, or letter. The Blackboard illustration will be equally effective and applicable to the whole class generally when the pupils are engaged on different copies; for, as we have seen already, in twenty different headlines, say of

Small Hand, there will hardly be a copy amongst them that is not composed of elements common to all. And besides, the practical use to be made of the Blackboard when Headline Books are used is identically and precisely the same that a Blank Book advocate would make of it, **after** he had written the copy, viz. to illustrate or explain any point of difficulty that might arise in the day's lesson; and it is obvious that there is no virtue or advantage whatever in writing a model in the presence of a class, except in the earliest stages of the course, for, unless the line is a Small-hand Copy the chalk will not, and does not, make the strokes thick and thin to meet the exigencies of the writing, and the lines have to be painted or thickened by repeated applications of the crayon, which effectually destroys the analogy between the two acts. Then the teacher does not hold the chalk as a pupil holds his pen, nor does he write the copy through in the same way that they are instructed to do. He is standing, they are sitting. He writes or draws, erases, reproduces, repeats, repairs, thickens, and revises the whole line after being once written; they are forbidden to do any of these things. Where is the similarity, where the help? After the most elementary stages there exists no necessity whatever for this particular kind of Blackboard instruction. It is not the setting of a copy, nor the seeing of a model written, that is then required, but explanation and illustration of a copy or headline already produced.

An able educationalist enunciates his views on the particular use of the Blackboard with regard to Copy-setting in the Teaching of Handwriting as follows. He says in his letter: "The Blackboard may be utilised with advantage **for beginners** in—

- "(a) Analysing the letters,
- "(b) Naming the elements,
- "(c) Comparing the relative sizes of such elements in the
"process of synthesis,
- "(d) Exaggerating the faults of beginners. . . ."

To these may be added :—

- (e) Expounding and illustrating fundamental principles (as of Verticality, Junction, Spacing, &c.) and

(f) Investigating and introducing conventional modifications in outline for convenience in cursive or running hand. Indeed, the influence and function of the Blackboard **as an adjunct** to Engraved Headline Books are so important, not only with reference to Copy-setting, but to every department of Calligraphic Instruction, that those who neglect to enlist its aid will strive in vain to reach the maximum standard of Excellence in the Handwriting of their pupils. But to resume.

The only explanation that apparently can be given in support of this idea of Blackboard superiority is that these written copies enable the teacher "to give a class piecemeal just what it "wants." Apart from the fact that no class can **ever** get just what it wants from a Blackboard Copy, it is more rational to suppose that the carefully graded Headline Copy Book, with its perfection of outline, its permanence, and its unique adaptability to each individual's special requirements, is pre-eminently qualified to give, not only the class, but every member in that class, just exactly what it particularly and personally requires. "The "Most Intelligent Teaching," we repeat, will ever demand the most perfect apparatus, the most perfect models, and the most perfect methods, and all these are only obtainable with the Engraved Headline Copy Book.

In this connection of "the Most Intelligent Teaching" it will be better to examine one or two considerations respecting the Hygienic aspects of the discussion which have been brought forward by those who recommend the adoption of Blackboard Copy-setting. The first is, that "The relief to overstrained eye-sight afforded by looking at the Blackboard" will be of immense service. Almost by the same post another Educationalist of very wide experience sends me the following opinion: "The physical "exertion entailed in constantly 'looking up' to the Blackboard, "and then in dropping the eyes on the paper, becomes monotonous, "wearisome, and positively injurious!"

It may be remarked here, that whilst in the most favourable circumstances only is this relief (if relief it may be called) partially secured, the same end is quite as effectively reached in the use

of Headline Copy Books, under every possible condition, by the simplest of devices, for it is only requisite for the children to pause and rest at the end of each line of their work, as they do in hundreds of schools quite independently of the kind of Copy Books used, and the relief is secured. As to the actual value of the "relief" said to be thus afforded by "looking at the Black-board," we are inclined to go further still, and suggest that the remedy is worse than the imaginary disease, as the second of our quoted correspondents above decisively lays down ; and, the more conscientious the child is in continually referring to the Copy, the more injurious does the so-called advantage become, for it would appear that the varied, rapid, and repeated focussing inseparable from these momentary glances at the distant Blackboard will involve greater muscular effort, strain and fatigue in the optical apparatus than the corresponding glances at the Engraved Headlines on the pages of a Copy Book could possibly exert.

The term "imaginary disease" is used above to introduce the final clause in this reply to such a claim—viz., That no Relief is possible or necessary, and that no disease exists to require a cure. Do we not all know that a writing-lesson is neither so long nor so severe and monotonous as to call for any such beneficent relief as is said to be provided in these occasional or frequent glances at a Blackboard? The evil has been imagined and exaggerated in order to furnish another weapon for the Blackboard armoury ; for how can a short twenty minutes' or half-hour's work, two or three times a week (or oftener), so seriously affect the eyesight of a class of healthy pupils as to demand a special remedy to counteract it ; unless, indeed, the unfavourable conditions of extreme slope and bad light prevail, when, it has been demonstrated in a preceding paragraph, the Blackboard Copy itself will prove a bane, and not a blessing? Given vertical writing and ordinary light, the "overstrained eyesight" is purely chimerical, and therefore no relief of any kind whatsoever is needful. Dr. Schubert, however, observes on this point, in reply to our letter of inquiry: "The "system of Blackboard Copies (supposing them directly in front

"of the child) is a suitable rest for the eyesight." Of course it would be if the assumed condition were a possible one—which it is not, as every teacher knows, so that the hypothetical advantage vanishes into thin air. Again, Dr. Simeon Snell, the well-known Sheffield oculist, speaking of these Blackboard Copies, states that "An essential element, however, is the position the object "looked at bears to the height of the scholar when sitting or "standing. It should be on the same level. Raising the eyes "above the horizontal line is particularly fatiguing. . . . We "know also how fatiguing a visit to a picture-gallery becomes. "This is in a great measure due to the frequent upward look of "the eyes. . . . I mention these points because they have an "important bearing on the subject of your letter. A child looking "frequently at a Blackboard would, perhaps, suffer somewhat from "fatigue induced in the way just mentioned, while, at the same "time, he or she would suffer less from tiring of the focus of the "eye. I think the balance is in favour of the copying from a distance. Experience in practice would soon settle it. **It would "certainly be necessary to have Copy not only well "written, with good light, but the height so regulated "that an upward or side turning of the eyes would be "avoided."** (The heavy type is our own.) Here, again, it will be noticed that the vitally essential conditions are practically impossible. The Blackboard Copy **cannot** in the nature of things be so arranged that **Good writing, Good light, Front Vision, and Horizontal Direction** shall all be guaranteed to any class of writers in an ordinary elementary or secondary school. With a class of only half a dozen children such a happy combination of favourable circumstances could scarcely be secured.

If, consequently, the conditions in which Blackboard Copies are hygienically preferable cannot be obtained—and **they cannot**—all their boasted superiority in this respect immediately disappears, and the conclusion is both obvious and irresistible. A considerable number of those who support Blackboard Copy-setting are aware of this collapse in their fortifications, so they retreat to another redoubt, and declare that

these Blackboard Copies will prove "a relief from bending over " the Copy Books." As in the last case, so here, there is no such wrong to be righted, no such "bending" to be relieved, since the orthodox direction for writing-classes in these halcyon days of Upright Penmanship is "Upright Posture," or, in the words of the book, "Square, Erect, Easy, Natural." Hence, where there is no "bending" there can be no "relief" from bending. However, admitting for the sake of argument that there might be a certain amount of bending forward of the body in the act of writing permitted by canon law, even then the mere lifting of the head for an instant now and again would certainly fail to relieve the supposed sufferer, because the action so highly extolled would affect the cervical vertebræ only, and not the dorsal portion at all, where any painful symptoms or consequences would necessarily be located. The entire argument, as based on this fanciful "Hygienic superiority," thus falls to the ground absolutely harmless, and in both parts of the discussion Engraved Headline Copy Books maintain a clear and pronounced advantage in both securing, being demanded by, and being inseparable from, "the Most Intelligent Teaching." Finally, under this head—it is a very comprehensive one—it is urged that Blackboard Copy setting possesses a claim to superiority on the ground that it tends to "strengthen the Memory." This is explained in the statement that "since the child does not examine the Blackboard so often as it would a Headline" (!), therefore "the "memory is brought more actively into requisition," and is thereby developed or matured to a degree impossible with Headline Copy Books. There are several answers to this proposition. The great majority of those who favour Blackboard Copies would condemn the above sentiment as rank heresy, and as being diametrically opposed to all correct teaching on the subject ; the recognised argument being that the Blackboard Copy-setting and Blank Book Writing are "the only cure for page deterioration" (previously alluded to), since "they compel the child to "look from his own writing, they force the child to **continually** "look at the Blackboard model, and thus effectually prevent the

“child Copying his own work !” This is an answer, and a most sufficient one, furnished by those who originated the dogma.

Again, the idea is stultifying in its very essence, for the desire of every teacher is to persuade the pupil to look at the model repeatedly ; the oftener, the better. We don't want memory to act in the way implied at all : we want to impress the memory permanently and indelibly, by Constant imprints on its sensitive surface, until the mental conception of the forms and outlines is absolutely perfect as well as lasting ; then, of course, the hand can produce the required characters without the aid of eye reference to any extent, the copy, a perfect copy, being on and in the brain.

Evidently then, the work of Education in Handwriting, the process of developing good and expert writers, will only be hampered and hindered by the proposed method of Blackboard Copy-setting ; whilst it is just as obvious that this work and process will be proportionately facilitated by the adoption and use of Engraved Headline Copy Books.

II. THE MOST EFFICIENT CORRECTION

As we have seen, it is impossible to correct the work of an average class efficiently in one short lesson. How, then, can the writing of a large class be corrected in the same brief period ? Yet all Class Teaching requires this to be done ; and not only must this be done, but, where Blackboard Copies are employed, it must be done in the one lesson, **and that alone**, if the criticism is to be worth anything to the scholars. A copy is set on the Blackboard for the day's lesson, and the pupils commence to write it. The teacher begins his tour of critical inspection. He sees a case of careless terminals, irregular shading, or other common fault, and he must needs go to the Blackboard to explain and correct. He resumes his rounds, and misplaced junction, oblique alignment, or uneven spacing, disfigures a book, and requires demonstration or correction. By the time this is finished the writing-lesson is at an end and half the class, possibly more, must be left unseen and neglected so far as correction goes, the Blackboard Copy is erased, and no future refer-

ence to it is possible, since a fresh copy will appear at the next lesson. But what of the corrections that have been given? Are they not wonderfully depreciated by the fact that in all subsequent time they will be comparatively meaningless? The pupil looking over his book undoubtedly sees divers marks of correction scattered throughout its pages. But they are almost valueless to him, as he forgets their signification, and has no permanent or perfect model to refresh his memory or give him the clue. A reply to this is that the master can rewrite the copy on the Blackboard. Precisely so, in a sense. He may attempt to write the same copy, but he will not succeed, although he may get very near it; and besides, such an act requires time and labour and an interference with the ordinary forward movement of the class. On the other hand, whilst we admit that the master **can** write the copy over again, in his own fashion, the next day, we also know that in nine cases out of ten he will never dream of doing it. Thus these Blank Books, when finished, will present page after page of uncorrected work, with here and there a few blue or red crayon marks, which really become, in the pupils' minds, signs of disfigurement rather than useful notes of correction. There is a total absence of any standard of comparison, so that any relative appraisement of the writing is altogether out of the question. With Engraved Copy Book Headlines correction is available and possible at any time and at every time. There is always present on the page, and next to the work, a perfect standard for comparison and criticism. The correction marks have a positive and a vital significance that is never lost whilst the writing and the page remain intact and legible. The work of the class this morning, for instance, if not completely corrected, can be proceeded with to-morrow morning or the day after. There is the most complete provision possible made for the most efficient correction, and by no device or ingenuity could a more suitable system be constructed. Efficient correction, then, in the highest sense is only attainable by the use of Engraved Headline Copy Books.

12. A MINIMUM OF WORK TO THE TEACHER

Under the high pressure of Modern Education it is expedient, if not imperative, to secure that mode or method of teaching Handwriting which, whilst being in nowise inferior for practical purposes, is at the same time the most economical in operation. Minutes are too precious to be wasted in useless occupation, and therefore that mode of Copy-setting which avoids waste will certainly be preferred by hardworking teachers throughout the profession. Those who have gone through the mill know too well the labour inflicted by the obligation to set or write five, or six, or more—it may be twenty or thirty—models on the Blackboard every week. And the mere mechanical work of setting but one, if it is to be done in a masterly manner—in a way that will not evoke the adverse criticism of even a juvenile—is a task that any teacher in the crush of a day's multifarious claims may be pardoned for wishing to avoid. Frequently, if not generally, the Blackboard will be in use right up to the time of “going to writing,” and under any circumstances the teacher himself will be otherwise and busily engaged ; so that there is no option but to squeeze the writing of the model into the changing-time, or, as even that alternative will seldom be possible, to write it after the class has assembled. If the pupils are above the elementary stage, the time occupied in watching the efforts of the teacher to produce a creditable line of writing will be partly or altogether wasted, because as a rule few will watch the process, and those few—as is shown elsewhere—can benefit but little from their praiseworthy attention. The time thus employed in a laborious and unprofitable exercise is so much dead loss to the teacher—a loss which is securely provided against by the use of Headline Copy Books. No sacrifice of time and no mortification of delicate sensibilities will be experienced where the teacher finds every day an Engraved Copy—a perfectly graded and suitable copy, indefinitely superior to anything he could write himself—set for every class, and for each child in every class, ready to his hand for immediate use. One duty only remains—pity the man or

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woman who deliberately neglects it : to explain, illustrate, criticise, and to guide and encourage his pupils in their efforts to imitate it. The saving of work and time to the teacher by this plan of Engraved Headline Copy Books is so material that we imagine few will be found inclined to disregard it. Moreover, there is a great economy of time effected by Engraved Headline Copy Books in the matter of correction. How much we cannot say. Every teacher will know the difference between simply pointing with his finger to the Engraved Headline letter and the pupil's defective written letter (the motion being significantly and emphatically a criticism and a correction in itself without a word of explanation), and correcting the same mistake by a wordy description, or by going down to the Blackboard to point it out. By using Engraved models twice the number of books almost may be seen and noted that can possibly be supervised where Blackboard Copies are employed.

13. A MINIMUM OF WORK TO THE PUPIL.

One function of the Educator is to roll away from the path of learning every stone of stumbling, to remove every hindrance to the pupil's progress, and to clear off every ambiguity and difficulty incident to his daily school life. In the department of Handwriting this principle must be maintained, since it holds good with equal and appropriate force. As already shown, it is much easier for a beginner to imitate a stroke or copy in his own writing-book than it is for him to reduce a copy from the Blackboard. Hence the learning to write will be rendered more tedious and laborious when Blackboard Copy-setting is followed than it is where Headline Copy Books are adopted. The work of looking up to a Blackboard model is much greater than the looking at a Headline on the page of his Copy Book ; the mental effort required to appreciate, reduce, and reproduce an enlarged Blackboard Copy is greater, as previously demonstrated, than that needed to facsimile a Copy Book Headline : so that the inferiority of Blank Books and Blackboard models is at once apparent in the matter of time and labour saving. Further, the very act and

work of referring and comparing on the part of the pupil will be very sensibly and seriously altered and increased, whilst no advantage can be discovered of a compensatory character.

Where the Headlines are engraved on the pages of the book the time and work demanded of the pupil are reduced to the minimum, and this saving must be as beneficial as it is obviously profitable.

14. PROVISION FOR TEMPORARY ABSENCE

An enthusiastic member of the Blackboard Copy-setting persuasion thus enunciates his views as to the assumed superiority of his system from their standpoint: "No blank leaves to fill from temporary absence. Absentees do not fall out of the running, and thus have not to work at different copies, scattering the energy of the teacher, who is compelled to resort to individual correction." The writer of such a statement must see—as everyone else will—that the argument is much more favourable to Headline than to Blank Copying Books. Two children are absent from school, say for a month, and return to their respective classes, one of which is taught on the Blackboard system, the other on the Headline system. The former (A.) enters his class to find that his schoolfellows have written from eight to eighteen copies in his absence, that they have received a similar number of lessons in the same period, and that therefore, both in theory and in practice, they are far ahead of him. He is left hopelessly in the rear, and still he is "**not** (?) out of the running!" We are told he has no blank pages to fill (aside, we might venture to suggest that he never has anything else to do); but, it must be asked, "What about the pages and lessons he has missed?"

Surely most onlookers would conclude that this Blank Book victim was very much "out of the running," because perforce he must work at the same copy as the rest of the class, when admittedly he is totally unfit for and unable to do it. And, forsooth, we are informed he must not get any "individual correction" or attention, as that will "scatter the energies of the teacher" too much!!

His schoolfellow (B.), however, enters the "Headline" class at the same time and under the same external conditions. Here also the pupils have written the same number of copies and received the same number of lessons, but that does not affect him. He opens his Engraved Headline Copy Book, and commences just where he left off before his long absence. Every individual member of his class is an independent member, each pupil working at that exact stage best adapted to his personal ability, and consequently the returned absentee resumes his labours under the least possible disadvantage, conscious that he is, indeed, not out of the running, conscious that he can proceed with his copy writing as satisfactorily as before, and with no depression or discouragement arising from being made to attempt that which he is obviously unfit to accomplish.

If, however, the Headline Class be taught on the simultaneous system, then the Scholar B. takes up the work where the class is writing, but he has the advantage (not to be procured in the Blackboard system) of making up at odd times the missed or lapsed pages which his mates have written during his absence from school.

The reader will, furthermore, detect another flaw in the argument of the Blackboard partisan where reference is made to the danger (!) of incurring "Individual Correction." This element of teaching, which we are taught by the best authorities to value as one of the chief factors in every complete method of Instruction, is dreaded as a bugbear by the advocates of Blackboard Copy-setting. Is it not a general complaint that we get so little of this "Individual" attention nowadays in our large schools and unwieldy classes? Yet the vaunted prerogative of the Blackboard method is to avoid, crush, and banish it from the writing-class entirely!

Reference also must be made to another distinct advantage that pertains to Headline Copy Books, which certainly does not belong to Blank Books. Pupils can take Headline Copy Books home with them, and in the Vacations, or during Term-time, as health and opportunity permit, or as expediency or

necessity may dictate, they can continue their writing-lessons without interruption. They have the perfect Headlines, and by a certain amount of practice at certain intervals they will gain much ground and make tangible progress, although deprived of their teacher's valuable superintendence. Blank Books cannot be utilised in the same way, and are therefore much inferior to those which possess such evident and distinctive merits.

15. THE MOST UNRESTRAINED INDIVIDUALITY

It has been repeatedly urged as an argument against Headline Copy Books, that "their use can never develop Individuality." Of course not. It was never hoped or intended that they should ; and it can be just as confidently and truthfully stated that **"Blackboard Copies will never develop Individuality."** The charge against Engraved Headlines is freely admitted, since it is no part of a Caligraphic education to teach Individuality ; nay, it is rather the object, or the effect, of such an Education to ignore it, and even prevent it. Does not everyone allow that "Individuality" is something beyond all teaching? It cannot be imparted, for it then ceases to be Individuality as we understand the word. The very term contradicts the assumption that it is communicated by instruction, and exposes the absurdity.

Is not the primary object in teaching Handwriting to make each pupil, first of all, a perfect Copyist—i.e. to make each child capable of producing a perfect imitation, or a facsimile, of any written or engraved Headline that may be placed before him—and **then** (but not till then) to make him a rapid and expert as well as an accurate and elegant penman? Again, the more neutral and free from affectation and mannerism—of the teacher, for instance the ideal standard and style given for daily imitation are, so much the more will each pupil be free and unbiassed in developing his own peculiar characteristics, and in maturing a style that (apart from the Copy Books, of course) shall be a true reflex of his own inward consciousness and individual idiosyncrasies. Thus will be secured, as far as it is possible to secure it, an Individuality in the writing that cannot otherwise be realised ;

for it is inevitable, if the pupils see nothing but the characteristic writing of their teachers, with all its defects and eccentricities, their own style will be impressed or influenced to such an extent as to seriously modify, if not completely destroy, all independence of character and individual identity in it. A very few strong-minded children may successfully resist such an external, untoward influence, and their own natural force of will declare itself in unmistakable graphological signs, but the number will be significantly small. Therefore, as the object of School teaching is **not** to inflict one special series of individualistic traits upon the whole writing of a class, but to establish conditions most highly conducive to a free encouragement of personal individuality in the writing of each pupil, Engraved Copy Book Headlines are obviously to be preferred, because they are almost entirely free from the taint and presence of what may be termed a hybrid individuality.

Engraved Copylines have a maximum of neutrality ; consequently they offer the minimum of interference with, and opposition to, the cultivation and maturing of the child's own character and style , whilst Blackboard models, being surcharged with a foreign individuality—so far as the pupil is concerned—present an insuperable barrier to any such free and spontaneous outgrowth.

If it be replied that the Copies written on the Blackboard are actual facsimiles of the best Engraved Headlines (such a statement being utterly contradictory to, and destructive of, their own theory : see p. 70 et seq.), we emphatically, but respectfully, deny the possibility of any such reproductive power on the part of our teachers throughout the Empire. Not one teacher in fifty is capable of such a feat, however much inclined he might be to perform it, and consequently the written lines on the Blackboard will undoubtedly be stamped with more or less of the Teacher's individuality, to the proportionate repression of the Scholar's.

16. FREEDOM AND RAPIDITY OF STYLE

American teachers are particularly strong on this point, and they maintain—that is, large numbers of them do—that the slow

imitation work of Headline Copy Books can never produce rapid writers or stylish writing. We fail to see it, and the results, in the widest or national sense, fail to prove it ; for if twenty specimens of writing be taken promiscuously and respectively from English and American writers, the difference or distinction is not so very pronounced, and will not always be in favour of the Western continent either. Scores of samples of American penmanship are now before the writer, and no superiority in style or sign of greater speed can be detected. It still remains for them to prove their hypothesis by their practice.

Further, our contention is that we have not to teach "speed" or "movement" in the elementary stages, but almost exclusively "form," so that when a child has learnt to write the letters well it will be quite early enough for him to begin to make them rapidly. The speed comes with current hand and practice, as also does the individuality, not in the Copy Book slow imitation work. It is difficult, if not impossible, to say that either method possesses any advantage whatever in this respect. The American objection, be it noted, is not against Headline Copy Books only – it is against all forms of Copy Books whatsoever, Blank Books necessarily included. Slow imitation writing, whether of Engraved Headlines or written Blackboard Copies, is equally inimical to speed, and we should not have included this point in the discussion but from the fact that some teachers have ventured the assertion, in Great Britain, that Blackboard Copies are calculated so much more than Copy Book Headlines to develop style and pace. It cannot be proved, it is contrary to reason, it is not in accordance with fact, it is a delusion and a mistake.

17. EMULATION

We are not much concerned in this matter. Like the preceding proposition, it is not so much the kind of book employed, Headline or Blank, that will evolve and control the stimulus, interest and emulation in a writing-class. Those elements are more dependent on other conditions, such as the Teacher's manner, enthusiasm, power and tact ; although we do not hesitate

to affirm our belief, from familiarity with the use of both methods, that in any case a Headline Copy Book, whether new or filled up, is a much more interesting object to examine and look through than a Blank Book can possibly be. Here, again, the subject has been introduced merely because certain teachers in America and at home have condemned Headline Copy Books as lacking in interest (!) when compared with Blank Books. Once more, if the interest and emulation be considered with respect to the Copies, and not to the Books, possibly there may be more curiosity awakened in the class now and again by the success or failure (for there will be both), of the teacher in his attempts to write a passable Copyline on the Blackboard; and, peradventure, there may be a certain amount of interest displayed to locate the several defects in the model thus written—more than might be excited by the uniformly perfect and beautiful specimens of calligraphy in the engraved lettering of Headline Copy Books. Whether that curiosity and that interest generate stimulus or create emulation is a moot question. We have grave doubts about it, and indefinitely prefer the interest, reaching to enthusiastic excitement, that is so often aroused by the Engraved Headlines stimulating the pupils to imitate and emulate their excellence and grace. The phenomenal results of this ambition and engendered emulation, even on children of tenderest years, are seen in the photographed specimens that have been published annually for the last nine or ten years, some examples of which have already been given on p. 73 et seq.

18. THE BEST RESULTS

Any mode or system of teaching Handwriting that cannot guarantee the attainment of this highest possible standard of Excellence need hope for but little chance of acceptance from a discriminating public and a highly critical profession. Both systems of Copy-setting under discussion **profess** to secure this, and as what each of the two methods can accomplish in this respect has been most satisfactorily ascertained over a long course of years, it ought not to be difficult to decide between them. In the United States of America a fierce battle has raged for years

between two parties—the Copy Book partisans and the Blackboard and Paper advocates. Both sides have done their best to out-vie each other, have strained every nerve to obtain superior results to prove the correctness of their respective theories. And what do we find to-day? (1) Each party denounces its rival; (2) Each party claims the victory; (3) Each party points to results; but (4) **more fresh Sets or Series of Headline Copy Books have been produced and placed on the market during the last twelve months than were ever issued in any previous five years of the history of "the States."**

Is not this last fact the Keynote to the whole position--the unanswerable, the conclusive, the final verdict of the entire community? We think it is. Many of our first Educationalists and Teachers have visited the States, its best schools, colleges, and institutions. Their opinion is all but identical, and it is absolutely unanimous. "The writing of American children is **not** "superior to the writing of English pupils of the same age; if "anything, we should say it was generally inferior." This is corroborative evidence; but, if anything more were wanting, we have only to refer to the recent Chicago Exposition, where the exhibits of the New Style Vertical Writing by schoolchildren, submitted by the School Board for London, were, by general consent, pronounced to be superior in excellence to all other specimens sent up from every competing nation.

The Best Results! Let the reader turn back to the reproductions on pp. 73-80 of the writing of schoolchildren, and carefully compare with them anything and everything that has been brought forward by Blackboard champions. Such wonderfully beautiful writing as is submitted each year, for example, in the Imperial Competition (held in London) has never been approached, much less surpassed, by any efforts of pupils writing from Blackboard models. We speak with all the confidence of knowledge and experience of both systems, and the achievements of both systems. It may be accepted as a truism worth repeating, that the Inferior Writing of Blackboard models will produce

inferior writing in the class, however perfect the imitation may be ; and, by parity of reasoning, the Superior Writing of the Engraved Headlines will produce superior writing in the class, however close that imitation may be.

CONCLUSION

The Argument is now complete, and it remains for the reader to form his judgment thereon. It is found, on surveying the whole matter, that Engraved Headline Copy Books possess a distinct and overwhelming advantage in at least fifteen out of the eighteen tests ; that they can justly claim an equal advantage with Blackboard written Copies in the remaining three ; and hence, that there is not a single instance in which by comparison, after a vigorous and, we trust, an impartial examination, the Headline Copy Book can be proved inferior in the slightest degree to the Blackboard Copy and its Blank Book as a medium for the Teaching of Handwriting. It is hoped that every possible feature of any value has been included, that every important factor in the great product has been duly and truly dealt with, and that nothing relevant to the question has been omitted or superficially treated. The investigation has already been prolonged beyond ordinary limits ; still, as it professes to be both impartial and exhaustive, some one or two remaining but very subsidiary items that have been urged in favour of Blackboard Copylines must be touched upon, else a charge of unfairness might justly lie at our door.

One of our correspondents thus writes : " In the use of the " Blackboard system the boys or girls will be forced to look at the " Copy on the Blackboard when writing in Blank Books ; whereas " in Headline Copy Books pupils simply copy the Headline once " and then proceed to imitate their own handiwork, making " mistakes, repeating them, and growing worse and worse until " they reach the last line in the page. **When they use Blank " Books they cannot perpetrate this abomination !** In " Blank Books the writing will improve line by line down " the page, and we thus get rid once and for ever of that

"annoyance to teachers which results in such disastrous
"scribble !!!"

Shall we analyse this assertion? Dare we? Does the intelligent reader require one word of reply to or explanation of this amazing pronouncement? Will the pupils be forced to look at the Blackboard Copy when writing in their Blank Books? Where is the controlling power or the compelling impulse to come from? Is it a fact that pupils **do** "simply copy the Headline "once," that they "then proceed to imitate their own handi-
"work, making mistakes, repeating them, and growing worse
"and worse until they reach the last line **in the page**" (or, as it would be more correct to say, of the copy, for there are generally two Headlines on every page)? Will teachers over the country accept this glowing description of their mode of teaching and conducting the writing-class as correct? It may be taken as representing the worst state of a bygone age, but we are quite confident it is in no way applicable to the generality of schools in our own day.

But what are we to think of the next assertion: "When they
"use Blank Books they cannot perpetrate this abomination! and
"the writing will improve line by line down the page in Blank
"Books. And we **thus** get rid once and for ever of that an-
"noyance, &c." (!)

Fortunately, in our possession are quantities of these written-up Blank Books, selected and choice specimens of work by their best writing pupils, sent me by teachers on the Continent and throughout Great Britain. In the face of such a startling declaration as the one just quoted it is but natural to refer to these examples of the highest productions by the pupils of Blackboard Copy-setting Teachers. We may fairly conclude that there can be nothing superior to these patterns of penmanship in the way of Blank Book writing. And what, then, is the fact?

"Page Deterioration" is not only conspicuous by its presence—it is conspicuous often by its prominence! Mistakes are as common as in Headline Copy Books, and, as the Irishman said, "a little more so." Not "perpetrate this abomination"? Indeed

they do, and sometimes with a generous lavishness that would do credit to the very worst type of slovenly Headline Copy Book writers that was ever permitted by a careless teacher to scribble through his page as he liked. The whole assumption is a huge delusion, which nothing but the most uncompromising zeal could have originated. The reader is asked to critically examine the illustrations on the two following pages, which are the best specimens from each section obtainable.

Whilst dealing with this question of page deterioration some proposed remedies must be briefly noticed that have been recently brought forward by certain individuals, and recommended for adoption, such as Copy Slips, Detached Copylines, and Detachable Copylines. As for Copy Slips, their day is past and gone long ago. They are dirty, troublesome, untidy, and time-wasting ; and no contrivance to mitigate these evils and render them less unpalatable will ever make them tolerable or acceptable. Similarly, Detached and Detachable Copylines can serve no good purpose whatsoever. They utterly fail to cure the malady they are designed to remove, and so far as their use is concerned it is both bewildering, extravagant, and aggravating. Indeed, it is an instance of distorted judgment or benighted ignorance that perverts what is a good idea in other regions of literature to the mutilation and disfiguration of a Copy Book—a mutilation that only serves to increase the labour of both teacher and taught. There is not the slightest value or virtue in the scheme, as hundreds of teachers have abundantly proved, and as the entire profession admitted by their utter abandonment of it more than thirty years ago.

To assert that these Detached or Detachable Copylines prevent a pupil copying his own writing is to say what is both misleading and untrue, and the proposed change may be confidently dismissed as a visionary and worthless innovation. Moreover, in the elementary stage, where the headlines are progressive through any given book, and fresh elements are being introduced throughout its pages, it is manifestly absurd, and worse, to introduce the principle. To give a copy of increasing difficulty, containing new

birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.
birds.	birds.	birds.	birds.	birds.

AGE 12.

AGE 13.

AGE 14.

AGE 15.

AGE 16.

FIG. 28.—SPECIMENS OF HEADLINE COPY BOOK WRITING BY FIVE BOYS.

Thirteen written lines to a page.

aeiou	aeiou	hl	hl	Qq
aeiou	aeiou	hl	hl	Qq
aeiou	aeiou	hl	hl	Qq
aeiou	aeiou	hl	hl	Qq
aeiou	aeiou	hl	hl	Qq
aeiou	aeiou	hl	hl	Qq
aeiou	aeiou	hl	hl	Qq
aeiou	aeiou	hl	hl	Qq
aeiou	aeiou	hl	hl	Qq
aeiou	aeiou			
aeiou	aeiou			
aeiou	aeiou			

FIG. 29.—SPECIMENS OF BLANK BOOK WRITING FROM WRITTEN BLACKBOARD COPIES.
Ages were not given.

elements with every fresh line that the child writes, is contrary to all true principles of teaching, and would inevitably defeat the only object that the Teacher had in view, whilst the pupil would as certainly break down in his attempt to achieve such an impossible task. **Fixity of Headlines** in the Copy Book is an indispensable condition to the highest success.

Another correspondent believes that Blackboard Copy-setting and Blank Books "compel the teacher to be conscientious!" Truly this is a new kind of moral suasion, but its mode of operation must be left to the discrimination of our enlightened readers. We freely confess our inability to grasp the situation or trace the connection.

Lastly, it is said that "Blackboard Copylines supply teachers with Blackboard practice," and "enable them to repeat the same "Copy." These writers were verily at a loss for something to say, or such trivial remarks would never have been penned. Not one word more need be added to these deliverances; they are eloquent and significant enough in themselves.

A remark or two replying on the whole case. After some thirty years' experience in teaching writing himself, for a considerable portion of that time as a specialist; after gleaning from the experience of vast numbers of his fellow-teachers; after observing by visitation the work of many hundreds of schools using both methods of Copy-setting herein discussed; after obtaining and weighing the opinions of numerous Inspectors, Professors, Teachers, and Educationalists; after practically testing the question over a long period, on both sides and by both systems; and after comparing the work done by both Headline Copy Books and Blank Books respectively during that time, the writer asserts, without hesitation, that all his observation, experience and comparison, every example or incident in the experience of others that has come under his notice, every test of the systems, and every analysis of the views, opinions and arguments kindly submitted to him, all combine to show and to establish the pre-eminent superiority of Engraved Headline Copy Books as the best medium for the Teaching of Handwriting.

Further, so inferior have Blank Books been proved, both Theoretically and Practically, by this accumulation of "Argument" and Experience," that there need not be the slightest reluctance in condemning their use in any school as an unjustifiable injury to the pupils, and a most serious and damaging reflection upon an intelligent professoriate.

This is a pronounced stand to take, but it is one publicly occupied twenty years ago when, after the fairest of trials, the author abandoned Blackboard Copy-setting, with Blank Books, as a hopeless case, and resumed the use of Headline Copy Books in all his writing-classes.

Feeling how great an injustice is being inflicted upon numbers of our children by the use of this inferior, defective, and unworthy scheme of Blackboard models and Blank Book writing, no pains have been spared to make the chapter as complete and as conclusive as possible.

If these pages tend to remove the misapprehension under which many teachers are labouring, and hence to remove a heavy burden from their shoulders, one object for which they were written will have been secured. Further light may yet be thrown on this great question in the near future, but nothing, it may be predicted, will arise calculated in the slightest degree to reverse the decision arrived at in the Argument—viz. that **Blackboard Copy-setting, with the use of Blank Books for imitation, is, from its inferiority and defects, utterly unsuitable and unworthy of acceptance;** and also that **Copy Books with Fixed Engraved Headlines are indefinitely superior to every other method that has hitherto been devised as a means for the Teaching of Handwriting,** it being understood that all the time a generous use is made of the Blackboard for purposes of exposition, comparison, correction, and illustration.

CHAPTER VI

DESKS, SLATES, BOOKS, PENS, INK, ETC.

WHAT Desk do you use? How does it answer? Is it adjustable, rigid, durable, reliable, convenient and efficient? Again and again are the changes rung on these questions yet how seldom are the answers satisfactory. The desk is the most essential, expensive and important article of furniture connected with the art of writing. Upon the correct and hygienic construction of the desk depend almost vital issues, not solely with regard to the caligraphy, but more specifically to the health and well-being of the writers. Human skill and ingenuity have been lavished upon these articles to render them as perfect as the most stringent demands could require. On the continent, where the interest excited has been of the deepest character, Doctors of Philosophy and of Medicine have vied with each other in efforts to evolve the most perfect and effective desk possible for school use. The almost unanimous verdict is in favour of a low desk that shall permit the arms of the writer to rest naturally thereon, when he is sitting erect, without either raising or depressing the shoulders, and although this end is seldom actually and individually attained in large schools it can be approximated to very nearly. These low desks about which there has been, and still continues, such a fever of excitement have not had a sufficiently long test to prove them to be altogether advantageous and superior to those that are higher. It is still a moot question whether the support which the writer receives from the back rest is superior to the rest afforded by the arms when they are placed upon the desk to counterbalance the weight of the body as it is inclined forward in the act of writing. The great weight of evidence nevertheless is in

favour of the Back rest and it is more than probable that tests and time will confirm the judgment, and that the low desks will entirely supersede those at present in use.

When we come to speak of the slope of the desk fewer difficulties meet us, and the case is capable of very easy settlement, although the best precise angle has not been definitely fixed.

Two or three degrees in either direction can hardly make much difference and as writers on the subject only vary between 10° and 15° of slope, teachers cannot go far wrong within these extremes.

If the erect posture of the writer is to be maintained 12 or 13 degrees would seem to be the Hygienically superior slope to observe.

The 3 or 4 inches of flat surface beyond the slanting portion should be provided with a pen groove, and with holes at convenient distances for the inkwells, which should be protected from dust by sliding metal covers sunk flush with the desk. For junior pupils the desks should not be more than ten inches broad, for seniors they may be eleven or twelve independent of the flat ridge.

A narrow seat is an instrument of torture and should not be permitted, some we have seen being not more than six inches broad. The width should not be less than ten inches and may be increased to twelve with advantage and benefit. If the form be hollowed out along somewhat near the back it will tend to prevent slipping, and will yield a more comfortable seat. Care must be taken that the hollowing out is not made too deep, or the writer will be thrown backwards too far off the perpendicular. Of course the introduction of the low desks will render lockers and partitions for books running underneath a matter of impossibility. A ledge should therefore run under the seat, which, whilst not nearly so convenient, will still provide some accommodation for the pupils' books.

Whether single, dual or longer desks are employed is matter for individual preference or financial consideration, but all desks should possess the following essential features:—a smooth and

sufficiently broad writing surface, adjustable action (both simple safe and strong), a workable angle of slope, rigidity, foot rails, good broad seats hollowed out and furnished with back rests, an ample supply of inkwells—covered when not in use—and shelves for books.

With a desk and seat fulfilling all these requirements the writing of the children might reasonably be expected to answer and respond to the most rigid demands of the severest criticism or Inspectorial examination.

Slates! Shall slates be used at all in our Schools? Are they desirable aids to Education, are they helps, material helps in the formation of a good handwriting? Hygiene and Optics reply to the first query and say "Certainly not"! Slates are dirty and dangerous as well as injurious. Discipline chimes in and denounces them as noisy and troublesome. But, paper is expensive! Granted, it will cost a little more money than our old friends the slates: the gain however in Discipline or order Cleanliness, Health, Neatness, and Improvement in writing will prove to be more than a compensating benefit and blessing. The exclusive use of paper is strongly recommended, as being not only highly superior from an Educational Standpoint, but all things considered ultimately more economical. Where slates are used they should be of a good size, framed, strengthened at the corners, and ruled on one side. They must never be allowed to get dirty and greasy as the writing on them is then not only difficult but almost illegible, by reason of its faintness, and it may be predicated that much of the injury to sight is caused or intensified by slate writing.

Indeed with the best of slates the ratio of visibility as compared with ink writing or pencil writing on paper is as 3 to 4. How much less this will be with dirty and greasy slates can easily be imagined. White slates are much to be preferred to black ones. It is simply cruelty to insist upon children writing on these black and greasy slates in a room imperfectly lighted and (as in numerous instances) with the light at their backs. Then in how many cases are the pencils simply stumpy ends, hardly long enough to be held in the tiny fingers. This evil must be remedied and

holders provided or new pencils supplied. Lastly, soft slate pencils are the best, if hard and gritty they scratch and destroy the surface of the slate, thus making an inherently bad article still worse.

When our Educational Authorities wake up to a sense of their responsibilities, all such important details of School Life and Experience, as these now under discussion, will be thoroughly investigated decided upon and Reformed.

Of course the objections to slates have not all been mentioned. The mode, the general if not virtually the universal mode of **cleaning!** the slates constitutes in our opinion a valid reason for their abandonment. Who that has witnessed the proceedings in an arithmetic class where slates are being used can entertain any doubts on the question? Get rid of slates and you get rid of the dirtiest and most demoralizing habits that are born and bred in the Schoolroom. It is not decent to retain them, it is not safe, it is not wise.

Let them go, few will be found to mourn their loss.

Books.—In the matter of Books their character as to Headlines has already been examined. There are other considerations to which attention may be directed. And first as to paper. It is a false economy to have inferior paper. Such a thing as Educating Downwards does unhappily exist and to true teachers this is a calamity, a deplorable calamity, ever to be shunned.

Competition fortunately cuts out from the market defective paper, and it is cause for congratulation that the School Board for London has set such a worthy example in the question by insisting on a certain (and certainly good) quality of paper in all contracts for Writing Copy Books. Poor thin paper is no longer a recognised entity, and as a rule Copy Books are now unexceptionable in this respect, those that are not will soon possess only a past history.

The Shape of the Copy Book is an interesting topic to examine. Shapes vary (Fig. 30), and so do sizes very considerably. The Sizes of Books differ so very much that we give the extreme dimensions between which there is every possible variety. One

of the largest will measure 10 inches by 8 whilst the smallest is 7 by 4, or 80 square inches and 28 sq. in. Some are Square as No. 1, and some oblong, the latter having two kinds, those which are longer horizontally (as No 2), and those which are longer in the Vertical direction as No. 3.

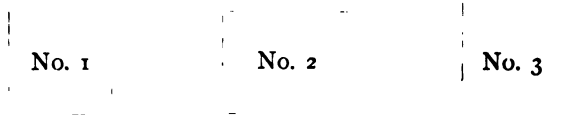


FIG. 30.

In Germany and Austria, where these and similar points are professionally and exhaustively discussed, a very strong movement has set in opposing shapes Nos. 1 and 2 and approving of style 3. Many critical and clever essays have been written on the question and after careful study of the arguments it is almost impossible to resist the conclusion that the advocates of short lines or narrow Copy Books have the best of it. Correspondence forms one of the most common and largest classes of penmanship (Commercial and Professional). It is found that small, medium and large sized note papers are the most convenient and practically useful sizes and shapes for letter writing. On this ground it is surely expedient to assimilate as far as possible to common usage in our School practice. Indeed most office books such as Day Books, Journals, Ledgers, Cash Books, &c. take the same form and are narrow from left to right, and long from base to top. It is evident therefore that by using Copy Books of an entirely different shape with juveniles an unfair strain is put upon the pupils at a time when they are least able to bear it, and that we are exacting from them a task which is both unnecessary and inexpedient. But again, it is found by medical men, Oculists, that as the writing recedes to the right it becomes injurious to the eyes, and that the only remedy for this danger is to use narrow books, and preserve what will subsequently be described as the middle straight position.

It has been advanced as an argument for the Long-line Copy Books, that there is a not inconsiderable advantage in the

superiority of the Headlines: greater facility being afforded for Educative copies than is possible with narrow books. But in reply can we not make the short copies quite as suggestive as the longer ones are explicit, so as to reduce the difference to an insignificant compass; and secondly, does not the disadvantage peculiar to the long copies of being detrimental to eyesight more than counterbalance any slight benefit such as the one just described?

It is strongly recommended that no Copy Book Headline exceed seven and a half inches in length, and that this size be used alternately with another, of say five or five and a half inches. Such a width would bring the work of the pupil well within the circle of vision that oculists inform us is a healthy limit, their decision of course, on matters pertaining purely to eyesight, being of the utmost value and authority. The narrow books (or short line books) are being rapidly adopted on the Continent, and it may be surmised that it is only a question of time and that not far distant when the very large books will have entirely disappeared. Whether our English Teachers will easily become converts to the New Shape remains to be seen. It is to be hoped that any real advance, however small it may be, will immediately be appropriated by the English profession, although we are proverbially slow to appreciate and still slower to adopt substantial reforms in whatever direction they may be made.

Ink. - Although usually regarded as a minor point of little or no importance the kind of ink that is used in School writing will be found to materially affect the welfare of the classes. Even when good desks and seats, good light, paper, and pens are all given to write with, a thin pale ink proves very distressing especially with young people. What it must be, how much more aggravating, where the desks are not commodious, the light is inferior, the paper thin and the pens bad we cannot say and would rather not imagine. The consequences under such conditions must be serious. Who does not recall with feelings akin to disgust his futile struggles to produce decent specimens of calligraphy at school when using ink that was best described as sooty

and greasy water? The ink used in schools should not be chemical, i.e. writing faint and turning dark afterwards, but it should be of an intense blackness, so that the writing is plainly visible, as it is being traced on the paper, without straining the sight. Excellent school inks at very moderate cost and to which no exception can be taken are now manufactured by many makers in London and the provinces.

Pens.—Only a word is necessary with reference to pens and penholders. The market is glutted with an abundance of nibs many of them utterly unfit for use, being made of poor metal and furthermore badly finished. Good durable pens will always prove the cheapest and best ; so-called cheap pens are invariably the dearest and most unsatisfactory, as the constant changing of nibs that is required creates much disorder and loses much valuable time.¹ Nothing disheartens a child more than to write with a “scratchy” or “Bad Pen.” Let teachers see to it that no scholar has such an excuse for the “Bad Writing” that always follows in its train. Fancy and fanciful penholders are undesirable and useless. The plainer and simpler the holder is the better. We have yet to see steel-tipped holders, a contrivance which by preventing nibbling and gnawing of the tops so widely practised in our schools would be as beneficial to the pupils as economical for the management. As to length the penholders should not exceed six inches nor fall below five and a half and they should not be thinner than an ordinary lead pencil, the thickness varying with the size of the hand or writer. To employ a thin holder is considered a dangerous practice, as much writing therewith will induce spasmodic tightening of the grasp and thus favour the habitual contraction of the muscles which causes writer’s cramp.

Blotting Paper.—Blotting paper is essential to and a desideratum in every writing class. It is difficult to understand why many teachers forbid its use and discountenance its very presence. For cleanliness utility and saving of time blotting paper is invaluable. When a page is finished much time will perforce be wasted

¹ See announcement of U.P. pens at end of book.

if blotting paper is not forthcoming, and during the waiting (or wasting) time thus entailed temptation to talking and disorder is terribly strong. It is also equally imperative that the copy books be kept as clean as possible. How is this to be done if there is no blotting paper on the page for the hand to rest upon? Children do not enter their classes with clean hands as a rule (unfortunately the reverse is generally the case) and the unavoidable consequence is that the copy books bear very objectionable evidence of these dirty fingers from the first page to the very last. Besides this the surface of the paper is almost destroyed for writing purposes by the grease and heat from the hand if no blotting paper is allowed. Lastly on this point, in all good offices the usage is to have blotting paper under the hand (and at hand) in every kind of writing, and if it is thus found to be requisite for adults how much more necessary is it with juveniles.

A word as to the mode or modes generally adopted for cleaning the pens. In numerous schools the pens are never cleaned at all, in others they are cleaned by processes as manifold as they are objectionable, and in some few establishments penwipers are used and the pens are cleaned as they ought to be, daily and effectively.

Of course teachers should aim at inculcating habits of neatness and cleanliness, and in the Writing Class these habits may receive material strengthening and stimulating by the mode of pen-cleaning that shall prevail. It will not always be possible in elementary schools, but if penwipers could be introduced generally, much that is slovenly and dirty would disappear from our classes.

CHAPTER VII

POSITIONS OF WRITER, BOOK, AND PEN

THE Hygienic demands upon the teacher with respect to the teaching of Handwriting have already been fully established. The obligation cannot be evaded, for as we have seen in Chapter II. the posture in writing is a matter of the highest importance, and we must add of vital consequence. Moreover it must be understood here at the very outset that we tolerate no compromise with half measures or superficial treatment. The question is too grave to be tampered with, and no honest mind after reading the reports of medical men, who have given this special subject their most earnest attention, can remain indifferent to its claims.

Ever since the incursion of Slope have its followers been trying—but in vain—to find and fix the best posture of the body in the act of writing. Every conceivable attitude, from the extreme right side to an equally extreme left side position, has been in turn tried, advised, and ultimately abandoned, the bewildered experimentalists in despair giving it up and crying out with a last gasp “Sit as you like, everybody to his own fancy. It “doesn’t matter how you sit.” Teachers have indeed been heard to say, (did I say teachers? I will add eminent Educationists have declared, even in print) that “rules for posture in writing are absurd. “Every writer should find his own easiest position, hold the pen as “he feels best he can, and move or tilt his book to suit his own “convenience.” This is after all not a bit surprising, for there are no lengths to which “Slopers” will not go to justify the obliquity of their penmanship; and so when “Sit up straight to the right,” “Sit up straight to the left,” and all the intermediate degrees of twist and erectness have been exhausted to no avail the only

safety is in pooh-poohing the necessity of any rule at all. Hence we have had the convenient "carte blanche" system insisted upon for years by numerous exponents of the caligraphic art, scattering dismay through the ranks of all law-abiding teachers, and destruction through the masses of victimised pupils, whose misfortune it has been to come under their jurisdiction. This trifling with serious matters is not to be tolerated, it is unique in the whole range of Instruction and Education. In no other domain of Literature Science or Art is such a state of things permitted or even mooted.

Robust bodies and reckless minds may ignore and even deny the evil effects of bad postures, but in these days it can only be at the sacrifice of either veracity or prestige.

The straight upright position of the body then must be insisted upon, the arms of the writer being freely and equally placed on the desk—at what distance from the sides the elbows are to be, will be regulated by the relative heights of the desk and seat—the left hand steadying the book or paper in use. Every advantage must be taken of the back-rest (where it exists) as it is calculated not only to yield support and diminish or prevent weariness, but also to impart confidence to the writer and strength to the writing. Make the posture as natural and easy as possible, and the healthier it is, the better for both writer and writing. The head should not remain stiffly erect in a constrained manner, but should incline forward sufficiently to command the most perfect view of the writing, the feet being supported on a footrail or drawn up somewhat under the body.

Crossing the legs or sprawling them about is both undesirable, and injurious to the cause of good writing.

In the act of writing the body should be well braced up and held together; laziness and looseness of posture beget looseness and slovenliness in the caligraphy. A distance of from twelve to twenty inches or even more will thus be maintained between the eyes and the book, varying of course in accordance with the heights of the writer and of the desk.

If the opinions concerning bodily posture in writing have been

countless and conflicting, equally so do we find them in the matter of position of the Copy Book. Nothing definite or determined has been arrived at amongst the advocates of Sloping Writing, but in striking contrast to all this uncertainty we have with Vertical or Hygienic writing but one possible position, and that is the straight middle position.

To Dr. Paul Schubert, the eminent oculist of Nürnberg, belongs the honour of triumphantly demonstrating by numerous measurements and observations the only practicable and truly Hygienic position of the Copy book. The results of his able and exhaustive experiments are given in the *Journal of School Hygiene* 1889, from which we quote largely in the following arguments.

The question as to what position of the Copy Book is hygienically the best and least dangerous to the spinal column and eye of the writing child has for many years been occupying the minds of teachers.

We have at the outset to distinguish between a middle position and a right position of the Copy Book according as the latter, in the writing, lies exactly in front of the middle of the body, or to the right of it.

Left positions do not concern us in right-handed penmanship.

Further we must make a distinction between straight and slanting positions of the Copy Book, according as its edges have or have not the same direction as the edge of the desk.

In our right-sloping caligraphy oblique position consists exclusively in making the upper edge of the Copy Book revolve towards the left.

There are accordingly four positions to be considered Straight and Oblique **Middle** positions, and Straight and Oblique **Right** positions. Each of these stands in closest relation to direction of writing.

In the Straight Middle Position only **Vertical Writing** can be produced, in the other three positions only the ordinary **Sloping Writing**.

If from the point of the writing pen a line is drawn towards the middle of the breast and termed the **line of direction** of

the last written downstroke, then for all four positions of the Copy Book the proposition holds good that downstroke and line of direction approximately coincide. This relation can be confirmed by measurement in every School, where the children write without being subject to influence or constraint. Experiments made by Dr. Schubert with 316 Scholars embracing some 1586 measurements fully supported this hypothesis. It would lead too far to pursue in detail the process of movement in writing, in order to explain the agreement of the downstrokes with their lines of direction in every position of the Copy Book. Suffice it to say that the relation put forward is abundantly approved. Since therefore in Middle position the downstrokes stand perpendicular to the edge of the desk, they will stand perpendicular also to the edge of the Copy Book and to the writing line if the Copy Book is placed straight.

If however the latter be turned with its upper edge towards the left, the writing lines rise from left (below) to right (above) but the downstrokes remain as before perpendicular to the edge of the desk, hence they come to stand in a right oblique position as regards the writing line, and their obliquity depends on the degree of the turning of the Copy: we repeat consequently that Vertical Writing **only** can be written in Straight Middle Position, and Sloping Writing **only** in the oblique. In all right positions the downstrokes like their lines of direction stand right oblique to the edge of the desk. If now the edge of the Copy Book is parallel to the latter the letters stand just as oblique to the writing line also. Should the Copy Book be turned towards the left the inclination of the down strokes towards the writing line increases. But never in right position can vertical writing be produced; for to attain this object, the Copy Book would have to be turned in the direction in which the hands of a watch move, so that the lines would run from left above to right below. To write in this way is impossible.

Consequently in straight and oblique **right** positions, only sloping writing can be produced.

From this standpoint we then advance to the principal ques-

tion viz. in which position of the Copy Book does the child adopt the best bodily posture, endangering or unduly burdening no organ? The most gratifying unanimity prevails with the whole body of investigators on the fact, that all right positions of the Copy Book are thoroughly injurious and utterly to be rejected.

For: They compel the head to turn to the right, the shoulders follow more or less, the right arm slips on the desk to the right and to a certain degree downwards, the left arm is pushed up causing the shoulder to rise, the right sinks, the spinal column loses its upright posture and assumes a bending towards the left, the body—to which this wearisome distortion becomes in the long run uncomfortable—collapses more and more, the lateral bending is accompanied by a similar one forward, and the head, approaching the writing in a way extremely threatening for the eye, even sinks down upon the left arm which is pushed before the middle of the body.

Beginnings of this bodily distortion are found in every child who adopts the right position of Copy Book, and in the majority of cases the result is really wonderfully Cramped postures, on which the stamp of danger to health is unmistakably imprinted.

There are two organs in particular which are distressed by this, the Spinal Column and the eye, as we have seen in a previous chapter, for according to Dr. A. Baginsky amongst 1000 cases of crooked growth 88·7 or 88·7 per cent. took their rise between the ages of six and fourteen. Dr. Mayer found that the faulty posture of body, most frequently observed in the case of children writing with right position of Copy Book, exactly corresponded to the permanent distortions which were most common in those very school classes, viz. the C-shaped bend of the whole spinal column towards the left.

Dr. Schenk ("The Actiology of Scoliose" Berlin 1885), with instruments of very exact action examined and measured 200 children, with the result that 160 were found to sit at the writing so that they displaced the upper body opposite the pelvis towards the left, manifestly in order to convert, for the sake of easier production of sloping writing, the original middle position of the Copy Book into

a right position. All these 160 were found to be more or less affected with pronounced curvature of the spine.¹

As to the position of the head, a bending forward is common and more or less necessary in all positions of the Copy Book, but the right position of the Copy Book requires two other movements, a turning of the head towards the right, and a moving forwards of the left eye which causes it to stand deeper or lower down than the right, thus constituting the first step in the deterioration of the whole bodily posture.

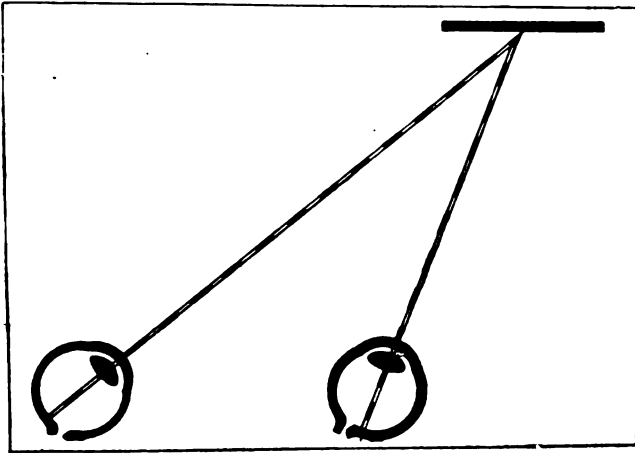


FIG. 31.

The eye is endangered by the right position because every deviation from an erect posture of body, every twisting of the trunk, and every cramping contraction of whatever kind bring the eyes nearer the writing and force them to stronger convergence of the lines of vision and to greater exertion of their power of accommodation by which the genesis of Shortsight is encouraged. (See Fig. 31.) These observations are the outcome of investigations by different authors such as Schmeller, Hähnel, Berlin, Florschütz, Remboldt, Schmidt-Rimpler, Seggel, Emmet, &c., which involved the examination of no less than 21,949 cases.

¹ See note at end of chapter for further details.

There is accordingly a sufficiency of reasons for prohibiting the **right** position of the Copy Book, and there appears to exist entire unanimity on this point amongst medical experts.

It remains only to determine whether the Straight Middle position with Vertical Writing, or the Oblique Middle position with Oblique Writing is the better. Here also observation and measurement are the decisive agents employed, which show that in oblique middle position the head is inclined considerably more than in straight middle position.

In 400 experiments in writing with straight middle position, the inclination amounted to 2.8° , but in 543 experiments with the **Oblique** middle position to 7.9° . In 258 positions of the copy where no directions were given but where the right position predominated, to 9° and in many extreme cases to 16° .

These results are borne out by general practice, and it is conclusively proved that the oblique middle position of the Copy Book not only induces the inclination of the head, but draws the body after it, bending and twisting the spinal column, thus producing according to Dr. Schenk that form of spinal curvature which we find described as the most frequent and characteristic school Scoliosis.

It is moreover an error to suppose that everything has been done, if the child is protected hygienically in the School building itself. The influence of the teacher is often limited to School hours, but in the question of caligraphy an excellent opportunity offers itself for demanding and exerting such influence in the preparation of home lessons, when the supervision of a teacher no longer exists. For if Vertical Writing be introduced into the School we may be sure that what is done at home is also, without any supervision whatever written in the Straight Middle position, as Vertical Writing can be produced in that position of the Copy Book only, and therefore there is no lateral Curvature of the spine.

Unless however the Straight Middle Position with its inseparable accompaniment Vertical Writing be insisted upon, there can and will be no security against the continuance of the prevailing

evils, since Oblique Writing can be produced just as easily (if not indeed more easily) in the obnoxious and injurious Right positions of the copy book as in the Middle.

The final conclusion is then, that the Copy Book should lie before the writer, not outside to the right of him. Nevertheless we are not inclined to go quite so far as our German critics, who say that the middle line of the paper should if produced be coincident with the line down the middle of the chest or sternum, as this position would necessitate the right hand stretching over, across and beyond the medial line. Such a requirement would inevitably bring with it a tilting or bending over of the entire upper trunk, which would cause a most painful twist of the spinal column.

The diagram (Fig. 32) will illustrate all the positions hitherto considered.

When in the middle straight position the book must be so

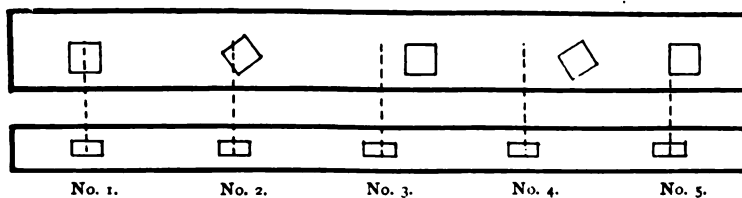


FIG. 32.

adjusted, laterally, that at no time is the writing carried to the left over the medial line of direction.

Any one can satisfy himself of the essential character of this restricting clause by testing in actual writing the postures as described.

Writing is easiest all round when the writing surface lies well before the writer in the straight position and covering the space bounded by the medial line on the one side and (shall we call it) the right shoulder line on the other, as indicated in No. 5 of the diagram above.

POSITION OF THE PEN

The pen should be held firmly but **not** tightly between the thumb and two fore-fingers. One writer informs us that the pen should be grasped only by the thumb and fore-finger but the experiment has only to be tried to entail a speedy abandonment. If the pen be properly held the first finger can at any time be lifted without danger of the pen falling from the hand. Whilst the thumb is bent up away from the ends of the fingers the latter are to be kept easily straight, perhaps slightly but only slightly bent and not approaching too near the point of the nib, or soiled and inky fingers will be the result. The end of the second finger may rest on the side of the penholder or may fall somewhat below it at the discretion of the teacher or writer. The penholder furthermore should ever remain on or above the principal knuckle of the fore-finger never being allowed to sink into the hollow near the second joint of the thumb. As to direction let the pen follow the hand and arm which are in one and the same straight line.

A common and not less pernicious habit is to allow the pen to take an outward direction to the right, when as an inevitable consequence the writing takes a backward slope and all the curves and lateral lines become thickened at the expense of the down-strokes, which attenuate off into hairlines imparting to the writing an appearance as peculiar as it is illegible. Broad nibs (as the J) conduce greatly to this abuse which appears to be prevalent amongst female writers.

Another danger is in holding the pen in a nearly upright position. This mistake often happens. People think vertical writing calls for a vertically held pen which latter brings in its train spluttering blots and **not** good temper. Let the pen slope at an angle of 40° or 45° to the paper, when it will be found to write with a maximum of ease and safety. Do not turn the pen on one side, but use, and press on, both points of the nib equally. Juveniles are particularly prone to write on the side of their pens, it being universal experience that the worst penmen hold their pens in the worst fashion. Instructors of youth in Elementary

departments where pens are first used in the Writing Class should see to it that they are held in the correct way. A **little labour** bestowed on this point at the beginning of a child's writing will save a **ton of trouble** in after years.

Eccentricities in the modes of holding the pen must not be entertained or encouraged for a moment, such as placing the pen between the first two fingers or between the 2nd and 3rd. These and similar vagaries are as absurd as they are clumsy and unscientific, and remind one of the directions given in a manual treating (in part) of writing and how it should be taught. Said this author "let your scholars hold their pens as they like ; it is "quite immaterial **how** they hold the pen **so long as they learn to write well !**"

Briefly then we may consider the positions to be as follow, of :—

1. The Writer ; square, erect, easy, natural.
2. The Book ; the Straight Middle Position.
3. The Pen ; obliquely between thumb and two forefingers, in a line with arm.

By a consistent observance of these rules much will be done towards a great and marked improvement in the writing of our School-children.

At this point it will be appropriate to speak about the direction of the light under which children should write. Obviously pupils should not sit with their backs to the light, neither should a brilliant South light fall directly upon them from the front, the effect of which would be injury to the eyes from the insupportable glare and the reflection from white paper. Side lights are therefore to be preferred, and of the two the left side-light is superior and should be secured whenever possible. This conclusion harmonizes with general experience, in the office, the study and the Schoolroom.¹

It is highly gratifying to learn that on the Continent many

¹ The light must be sufficiently strong and fall on the table from the left-hand side, and, as far as possible, from above (Dr. R. Liebrich, "School-life in its influence on Sight").

Educational Bodies have decreed that Vertical Writing be adopted in their Schools, and have also issued directions and instructions for the use of their teachers.

For example, the Imperial and Royal National School Board of Bohemia appends to its decree concerning Vertical Writing the following recommendations to its teachers.

1. Careful attention should be paid to the strict maintenance of the straight middle position of the Book so that the lines of writing run parallel to the edge of the desk.

2. In the initial teaching the lines should be short. For this reason the pages of existing books must be divided by perpendicular strokes into two sections and be written consecutively like separate pages.

3. Copying from subject-matter lying sideways to the left is to be avoided, because otherwise the children would sit between the writing surface and the matter to be copied, and so the Middle position of the former would be lost.

4. Both lower arms must rest two-thirds on the desk, quite symmetrically, so that they meet before the middle of the body and there form a right angle. Both elbows, and therefore also the right, should be at least a handbreadth distant from the trunk.

5. The hand in the act of writing should be placed in such a way that the palm (the inner surface of the hand) is perpendicular to the desk, or only a little inclined to the left. The little-finger edge of the palm must not touch the writing surface, the hand must rest on the outer edge of the nail joint of the little finger, which should be slightly bent like the ring finger resting on it, on which again, the middle finger and through it the whole group of the three fingers that guide the pen-holder have to be supported.

6. The pen-holder should be light, thick, not smooth, and suitably long. It should be lightly grasped at a distance of 3 c.m. from the point of the pen, the middle finger should be laid on the holder in such a way that the latter is pressed lightly against the middle of the nail-joint of the middle finger by the thumb lying on the left side. The fore-finger forms a plain curve without any cramping of its joints.

7. The upper end of the holder must be directed towards the elbow, but never towards the shoulder of the writer and be inclined about 45° to the surface of the writing. The pen should not be too fine but somewhat broad and elastic.

8. The writing arm must again and again be pushed to the right so that its successive positions always remain parallel. This gliding takes place on the nail-joint of the little finger, but not on the ball of the hand which should be slightly elevated over the base point of support.

9. The book or paper must, after every line, be pushed up accordingly, in order that a suitable distance may be always preserved between the point of the writing pen and the lower edge of the desk.

10. The upper body ought not to bend forward, the breast should not be supported on the edge of the desk, the head should be bent only slightly, the distance of the eyes from the writing should amount to from 30 to 35 c.m.

11. The writing never ought to last for a long time uninterruptedly, but should be broken by a few minutes at short intervals, and in the pause thus made easy free-exercises should be executed.

12. With respect to the fact that the first part of the primers hitherto in use is still written in the oblique style, the exercises in the reading and writing of the Vertical Style are to be taken on the black-board so long as no primers with Upright Penmanship are approved.

Other bodies are issuing similar instructions. Indeed the seven rules drawn up by the Commission on Vertical writing, appointed by the Society of Public Hygiene at Nürnberg, are identical with a corresponding number of those already given from the Bohemia School Board.

How closely these approximate to the English instructions formulated and circulated by the Author seven or eight years ago the reader can observe for himself.

No teacher need have the slightest hesitation in introducing

and adopting the Upright Style and Posture. Even without a knowledge of the principles of the system, it can advantageously be employed in classes and schools with the assurance of satisfactory and superior results.

The only variation on the above canon is in Ornamental Penmanship, a subject which we do not contemplate discussing at length in this work. A passing reference is all that is necessary. The phrase includes the production of Ornate Alphabets such as Old English, German Text and the like, and also the department of Striking or Flourishing which consists in embellishing alphabets or letters with free graceful and intricate curves, and further in striking out animals, birds and other objects in flourishing outlines with the pen. Our Writing Masters from the 16th Century to some fifty years ago excelled in this Artistic acquirement, indeed their specimens of elaborate design and flourish are something wonderful to behold. In order to arrive at any degree of perfection in this branch an immense amount of time and much laborious practice are required. Consequently Ornamental Penmanship is now almost entirely relegated to the lithographer and engraver, as even were it easily acquired (which it is not) the pressure of modern commercial life would render it both superfluous and impracticable. Hence nothing beyond plain Handwriting is taught in our best Schools, and Writing Masters, whose recommendations consisted in the marvellous Caligraphic and beautifully written specimens of flourishing Designs they could display, have disappeared and left not a vestige behind, save in the preservation of some of their Masterpieces in our National Museums and Libraries.

The rules for holding the pen in flourishing are quite different to those obtaining in plain writing. The pen should point quite outwards to the right and the two forefingers must be bent up and not kept straight or nearly so as in ordinary current hand.

NOTE TO CHAPTER VII

MR. ADAMS FROST examined a Board School in London and found therein among 267 scholars, 73, or 27·3 per cent, with sub-normal vision.

The (Philadelphia) Report explains that while some of the classes in the primary and secondary schools had had hygienic surroundings and in the grammar schools the arrangements were not of the best, in the normal schools the greatest possible care had been given to the lighting and seating of the class rooms with the result of making them as nearly perfect as possible in the present state of our knowledge of the requirements. Yet in spite of this and of the fact that the pupils were much older and therefore less susceptible to unfavourable circumstances "The showing for myopic eyes was almost as bad as in the lower schools."

(R. Brudenell Carter F.R.C.S., Ophthalmic Surgeon to St. George's Hospital—Medical Times and Gazette.)

Shortsightedness is developed almost exclusively during School-life ; rarely afterwards and very rarely before that time. Is this coincidence of time accidental ?—i.e. does the shortsightedness arise at the period about which children go to school ? or has school-life caused the shortsightedness ? Statistical enquiries prove the latter to be the case.

The well-known orthopædic surgeon Eulenburg also states that 90 per cent of curvatures of the spine which do not arise from a special disease are developed during school-life.

These statements have particularly struck me as coinciding exactly with the period of the development of shortsightedness and I have paid the more attention to this relation between spinal curvature and shortsightedness as they seem to form a *circulus vitiosus* in so far as shortsightedness produces spinal curvature, and curvature favours shortsightedness.

The frequency of the so-called scoliosis or lateral curvature of the spine has its principal origin in the position in which the children sit during their school time especially while writing.

But what now is the normal posture ? The upper part of the body is to be kept straight, the vertebral column neither twisted to the right nor to the left ; the shoulder-blades both of the same height, are,

together with the upper arm, freely suspended on the ribs, and in no way supporting the body ; both elbows on a level with each other and almost perpendicular under the shoulder-joint without any support ; only the hands and part of the forearms resting on the table ; the weight of the head freely balanced on the vertebral column and not on any account bent forward, but only turned so much round its horizontal axis, that the face is inclined sufficiently to prevent the angle at which the eye is fixed on the book from being too pointed.

(Dr. R. Leibrich, Consulting Ophthalmic Surgeon to St. Thomas' Hospital.)

The twisted and curved position of the spine caused by writing is doubtless a very potent factor in the production of Lateral Curvature. **The more slanting the writing the worse the position, and I would strongly advise that upright writing be universally substituted for the slanting** (p. 73).

The posture necessitated by ordinary writing is probably that which causes more harm to the spine than any other, but the system of upright writing so ably advocated by Mr. Jackson is calculated to reduce this harm to a minimum. I have referred to this subject in another part of this volume but I take this opportunity of advising the reader to obtain Mr. Jackson's publications upon this system of upright writing with which I have become acquainted only since urging the advantages of substituting upright for slanting writing in the Second Edition of this book.¹

(Curvatures of the Spine by Noble Smith, F.R.C.S. Ed., L.R.C.P. Lond., &c. Third Edition, pp. 73 and 108.)

¹ Parts of these extracts have already been given in a preceding page, but the quotations are reproduced in full in this place to more fully illustrate the point under consideration.

CHAPTER VIII

ANALYSIS OF ALPHABET AND LETTERS

THE English Alphabet is both written and printed in two kinds of letters—Capital and Small. In this chapter we are concerned solely with the written or Script Alphabet. So many diversified forms have been given and are at present in use for Script Capitals, and also, but in a much less degree, for small letters that it may be advisable to give a series of outlines, which shall contain as far as possible all the essentials of a clear bold and elegant simplicity, and shall at the same time, by the facility with which they are made, secure the highest possible rate of speed. On this series will be based the analysis which, so far as general elements can be grouped, arranges the letters for class instruction.

The small letters are

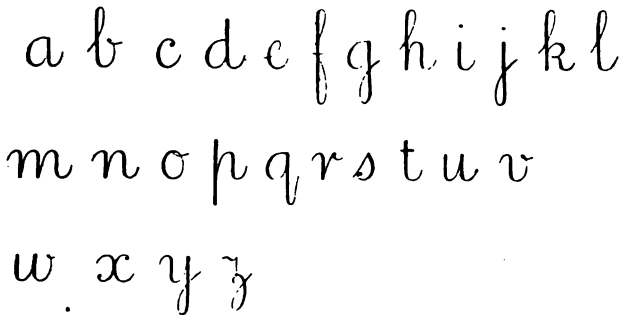


FIG. 33.

with the following duplicate forms *ſ* *S* *x* *Z* which

have a numerous following of ardent supporters. In selecting the

outlines for our Capitals the aim has been to adopt as far as could be done the assimilations to the small letters whenever greater simplicity, ease or speed would be thereby attained.

The Capitals are

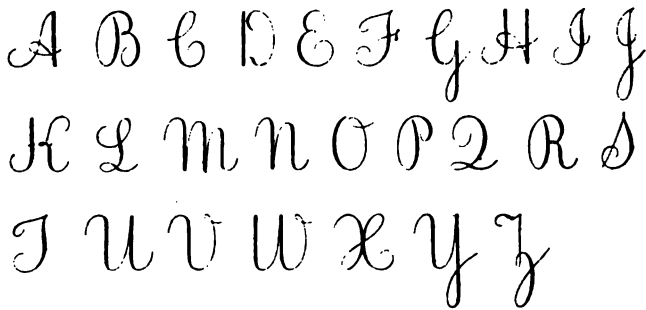


FIG. 34.

The variations on the above are simply legion, but it would be difficult if not impossible to find shorter outlines or plainer.

Returning to the small letters, they naturally group themselves into about eight classes which are fairly distinctive. For all teaching purposes this analysis will be found sufficiently elaborate in its gradation and scientific in its principle of arrangement.

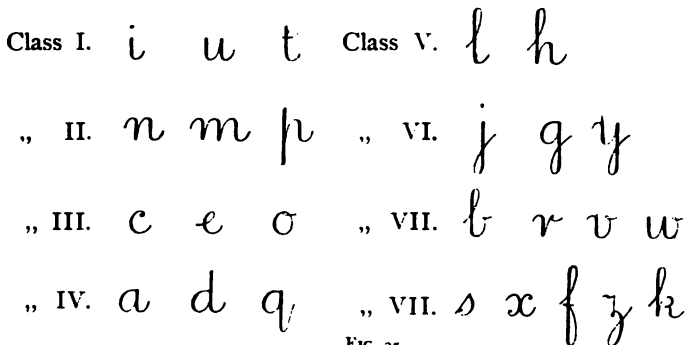


FIG. 35.

Variations on the above scheme can be made without materially affecting the efficiency of the teaching.

Many eminent authorities for instance object to the early

introduction of the long letters and there is admitted force in their objections. Naturally if we permit expediency to enter into the analysis the scientific aspect and character must suffer, at least to some extent

Recognising however the strength of the arguments adduced, a second classification is offered which it is hoped will fully satisfy all requirements as to the gradual introduction of the long letters.

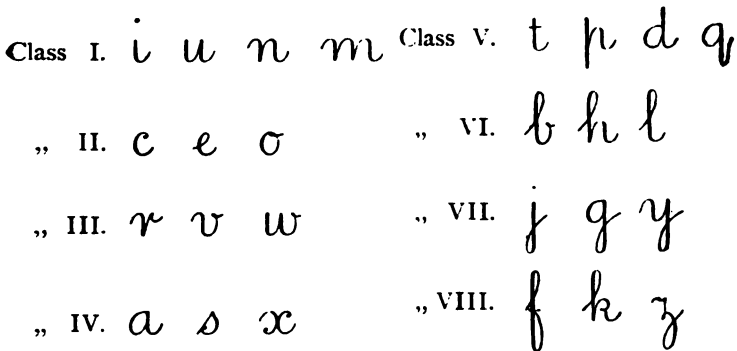


FIG. 36.



FIG. 37.

solely of the right line and the final curve line, which is generally called a link, the dot of the *i* and the cross of the *t* not being constituent elements properly so called. As all words and combinations of letters are written continuously the letters of this class will join each other chiefly at the upper end.

A set of headlines on these three letters will begin with the right line, then the link should be introduced, lastly combinations of the character formed of the right line and link. Even at this early stage the teacher should endeavour to secure perfect rigidity of the down strokes, and strange as it may seem, such honest endeavour will generally be successful.

Class II. introduces but one new element viz. the initial curve or as it is called the hook. Again but three letters

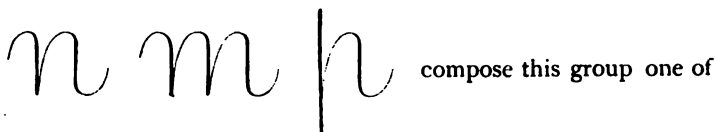


FIG. 38.

which, **p**, will offer some difficulty because of its extraordinary length. Why should not English teachers introduce the custom so common on the Continent and begin the **p** at the top of the small letters instead of commencing it so far above them? It would be quite as legible and distinctive.

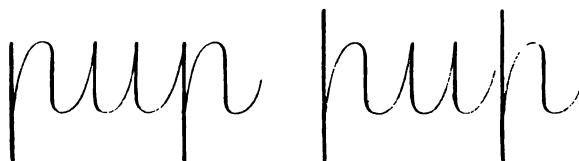


FIG. 39.

For our own part we much prefer the short stroke whether from a practical or an educational standpoint. The junctions in this group will principally be at the foot of the stroke and at or near the top, as shown in Fig. 40.



FIG. 40.

Exercises and Headlines on this and succeeding classes will of course contain abundant practice on all preceding letters and classes.

Class III. including the simple curved letters will require some care, the tapering strokes peculiar to



FIG. 41.

being novel and not easy to accomplish. Blackboard illustration with a profuse series of varied headline copies will overcome every difficulty.

In forming the letter **e** the up stroke must never be broken but the up stroke from a preceding letter must be continued without any angular deflection into the loop of the **e** as shown in the diagram (Fig. 42).



FIG. 42.

With regard to the letter **o** it is begun on the top and not at the side which would necessitate a lifting of the pen.

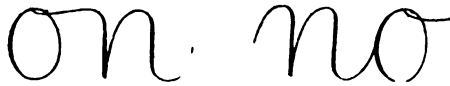


FIG. 43.

Class IV. The three members of this class



FIG. 44.

are merely adaptations of elements previously given. There is a notion abroad that, since **a** and cognate letters are apparently made up of the letter **o** and other characters, **consequently** a perfect **o** must first be written before the remaining parts of the letters (**a**, **d**, **g** and **q**). To restrict writing to any such arbitrary and rigid laws would be to greatly discount its highest function. And besides such rules are never observed in ordinary penmanship where utility will over-ride all such limiting and cramping regula-

tions. What we must have is simplicity of outline, ease of junction and rapidity in tracing ; it is therefore recommended that for purposes of continuity and speed the connecting upstrokes of these letters rise from the outside in large and set small hands, whilst for running or corresponding writing they rise from the inside.

Class V. brings us to the upward loop letters of which the simplest representatives are **l** and **h**. The loop as a rule forms half the extreme length of the letter although in small hand it is slightly longer. The loop should be well and boldly made, particular care being taken to guard against the common danger and fault of curving the down strokes, as in the right-hand figure.



FIG. 45.

Inverting the loops we reach
Class VI. composed of



FIG. 46.

in which the same rules as to length apply so far as the loops are concerned. As previously stated the loops in all letters should be made sufficiently long for legibility, but not a fraction of an inch longer than is necessary to achieve that end.

As in the preceding class the greatest danger will be in the down stroke. It must be made absolutely right or straight.

When loops are curved an insipid and imperfect style is deve-

loped whereas when the rigid right lines are insisted upon the writing becomes strikingly precise, nervous and pleasing.



FIG. 47.

Class VII. contains the crotchet letters

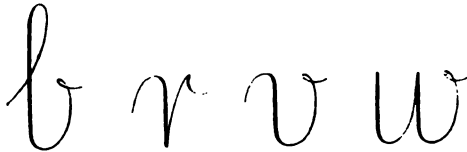


FIG. 48.

The crotchet is not hard to make and the open form is preferable to the closed style as it is made with greater ease and imparts more freedom to writing, although in very rapid caligraphy it resolves itself into a mere angle. Both kinds however are in constant use.

Class VIII. The five remaining letters of the alphabet which form this group have no principle in common, nor can they conveniently enter into any other class.

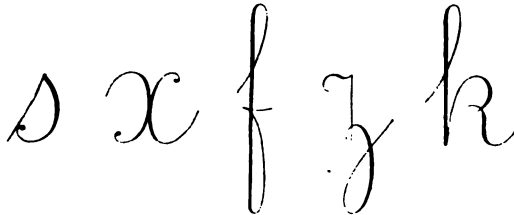


FIG. 49.

The letter **s** rises above the other small letters as does also

the letter **r** when written in this form. The two following ex-

amples of the **s** must be avoided



FIG. 50.

X may be considered as formed of two **c**'s placed back to back, the first being inverted. This letter has several modifications, and it is the only letter that as a rule requires the pen to be lifted in its formation. Two of the modifications however are continuous, although neither of them is very frequently met with.

F is a very long letter having two loops, both of which should be boldly made as in Fig. 49.

Z is also totally unlike any of its fellows, and will require separate treatment.

Ample practice should be afforded on these unique outlines.

Lastly the letter **k** comes in with its compound and difficult



FIG. 51.

curves. How often is it that we see a graceful or a nice-looking **k**? Very seldom indeed, and the four outlines in the adjoining figure are typical of the distortions that do duty for the genuine article.

The Capitals may be dismissed with but few remarks. They are made up primarily of Curves and it is the shape and several or relative sizes of these Curves that cause most trouble.

The characters should be analyzed on the blackboard and fully explained, the relation of the various parts being clearly defined and illustrated.

Afterwards the pupils may be left to imitate their headlines, careful supervision being all that is required. An approximate

classification of the Capital letters is the only possible one, unless the divisions be unreasonably multiplied.

They may be arranged in the following order :

Class I : V, U, W, N, M, Y.

„ II : O, A, C, G, E.

„ III : P, B, R.

„ IV : I, J, T, F.

„ V : S, L, D, H, K.

„ VI : Q, X, Z.

This or some similar grouping of the Capitals should be followed that the instruction may be properly graduated, the scholars being specially urged to examine and imitate the engraved headline copies, for if the pupil succeed in securing a vivid mental conception of the true outline of any letter he will find little difficulty in transferring that conception to paper ; the trouble as previously intimated is not so much with the fingers as with the brain.

CHAPTER IX

METHODS OF INSTRUCTION AND DIRECTIONS FOR
CLASS TEACHING

Two methods which have been propounded for the teaching of writing have commended themselves strongly and successfully to the approval of the profession. One of these was elaborated by Mulhauser with whose system every teacher is more or less familiar, the other emanated from Locke. Both methods have their merits and both their disadvantages, as might be expected when the undeveloped character of the art and science of writing at the time is taken into consideration.

Mulhauser's Method is analytic and then Synthetic. He first decomposes the letters into their fundamental strokes, calling these respectively the right line, curve line, loop and crotchet. The letters of the alphabet are then classified according to this analysis as follows :

- Class 1. i, u, t, l (right line and link).
„ 2. n, m, h, p (hook, right line and link).
„ 3. c, e, o (curve line).
„ 4. a, d, q (curve, right line and link).
„ 5. g, j, y (loop letters).
„ 6. b, f, r, v, w (crotchet letters).
„ 7. k, s, x, z (anomalous or irregular letters).

As an aid to the pupils the Copy Books are ruled in rhomboids (the style being slanting) to regulate the size, width and slope of the writing.

The advantages of this method are that it is scientific in its analysis, graduated—to an extent—in its arrangement, and

intelligent in its general construction and presentation to the juvenile mind. Many objections have been taken however to the scheme by teachers, some of which are more fanciful than real and others more prejudiced than pertinent. There are certainly however (apart from the vital objection of slope) some few drawbacks, but these do not militate sufficiently to destroy its value as a feasible and workable method on which to teach writing, if teachers will only modify it as the requirements of their classes demand. It will be noticed that the classification given in these pages (p. 132) resembles that of Mulhauser from which it varies only in a slight degree warranted we think by the incongruity of presenting—as Mulhauser does—the very difficult long letters **h** and **l** before such easy letters as **c**, **e**, **o**, and elsewhere similarly.

Many of Locke's ideas are forceful, but some are certainly peculiar. He insists that children shall be taught, and perfectly taught, how to hold the pen before they are allowed to make a stroke. He also maintains that large hand shall be taught before small hand, and that writing shall for a considerable length of time consist of tracing over faint red-ink outlines printed in the Copy books. His method may therefore be briefly summarized as follows :

- Step 1. How to hold the pen.
- „ 2. How to sit and to place the book.
- „ 3. Tracing over large hand copies in faint red ink.
- „ 4. „ „ small „ „ „ „ „ „
- „ 5. Copying from large-hand Headlines.
- „ 6. „ „ small „ „

There is an unquestioned advantage, which none can fail to recognise, in teaching a child how to hold the pen at the very beginning of his caligraphic course, but whether it is better to do this before a stroke is made or whilst the strokes are being made is a question for discussion. So long as the right way of holding the pen is secured (and it may certainly be secured by both methods) it will matter very little as to the exact and relative

moment when it shall be accomplished. The tracing, especially so much of it as Locke recommends, is now considered injurious rather than otherwise by the majority of critics. In the most elementary stages tracing is helpful ; afterwards we believe to be harmful. Lastly, beginning with a very large hand is an evil already proved and we need not recapitulate.

The general method prescribed in this manual may be looked upon as being compounded of the two just reviewed, one in which the danger of too much science in the one case, and of too much mechanical art in the other are equally avoided.

In offering, shall we say in presuming to offer, a few directions for class teaching there is great risk in running foul of many old-fashioned and established prejudices. Perhaps on no point connected with School Work is there so great a multiplicity of opinions as to how writing should be taught. No two persons in a hundred will agree on half a dozen given questions. Authors of Manuals on Education, Inspectors, Training College Lecturers, and Teachers are all individually so many separate, independent, and oracular authorities as to how to teach writing.

And we are not now referring so much to methods in general as to processes in particular. Whatever method be adopted "How shall it be taught successfully"? is what concerns us.

Presumably there is a satisfactory answer to this question. It is certainly possible to invest the teaching of writing with an interest that shall render the subject most attractive to the pupils and there is no reason why the writing lesson should not be one of the most fascinating studies in the schoolroom. Of course to attain this the master must first of all be enthusiastic himself, for Enthusiasm is Contagious. To do a thing well it must be done thoroughly ; in the teaching of penmanship equally as in other departments. Teachers must be energetic, lively and earnest, then and not till then will the classes be interested, enthusiastic and determined. It will be found profitable to introduce discussions in the class when such and such outlines are analysed or illustrated on the Blackboard. Intense excitement for instance can be roused on the duplicate forms of such letters as **s**, **r**,

x, z, and whilst inviting and encouraging the free expression of opinion the teacher can guide the minds of his pupils to a right and sound conclusion by his own matured views and higher knowledge.

Another valuable adjunct is Class Practice on the Blackboard. Nothing in the round of everyday School life is more appreciated by children than this interesting exercise. A certain word or phrase is proposed, and selected pupils are required to write it on the Board. (This selection of pupils should include the entire class in rotation, any preferential distinctions being invidious and quickly detected by the juveniles.) When the Blackboard is filled, or a sufficient number have written, the work of criticism begins and may occasionally be allowed to culminate in a vote as to which is the best line.

During the criticism, which in the hands of the teacher may be rendered highly educative as well as deeply absorbing, and whilst the faults, exaggerations, defects, &c., are carefully noted the scholars should be encouraged to discover the several points of excellence, as it must never be forgotten that Commendation animates the (juvenile) mind and proves one of the most powerful levers at the disposal of the teacher.

A lesson of this kind once a fortnight or so will be eagerly anticipated by the pupils, and it will prove also an efficient and agreeable relief to the ordinary routine of the writing class.

A further variety consists in a given copy being written in different ways by the teacher on the Blackboard, to be inspected and criticised by the class. The zest displayed in criticising his work will be as amusing as surprising, and not the less profitable. Every defect will be keenly scrutinised, every possible shade of opinion expressed and progress proportionately stimulated.

Then again interest of a totally different kind may be introduced by occasional competitions amongst the pupils, such as racing against time or against each other. Let a certain extract be prescribed and instruct the class to copy out accurately, and well, and as quickly as possible until the signal to stop is sounded.

Then the work being collected it is arranged in order of merit, due allowance for quantity being made when marking for quality.

A modification of this exercise is to write a Copy on the blackboard for imitation and repetition during a certain specified time as before. The pupils who are conspicuous for their slowness in these practices should have extra time given them for separate tuition, that they may become more expeditious. If each week the best specimens thus produced were on exhibition in the Class or Schoolroom, the writers would be encouraged to a still greater degree of effort and ambition.

Yet another variation is to get a volunteer to write a copy on the Blackboard and afterwards to criticise it himself. This variation frequently gives rise to very entertaining but also beneficial remarks. Pupils grow increasingly expert at the task and thus insensibly to themselves, the development of their mental appreciation and mechanical ability in the art of writing progresses with great rapidity. A word or two with reference to Home Work. All the labour of the teacher will be greatly discounted if not neutralized should he neglect to strictly supervise the written Home exercises of his scholars. Special marks for neatness in all written work should be awarded, and penalties of varying character be inflicted for deliberate carelessness in this matter. Where the ordinary arithmetical and written exercises are thus made to supplement and support the class teaching, results of the happiest kind will inevitably follow.

A flagrant case of scribble reproduced by the Master on the Blackboard for the adverse criticism of his Schoolfellows will generally act as a specific for either spasmodic or chronic cases, since boys do not relish the idea of being held up to either ridicule or censure from their own companions.

Many other expedients of a similar kind can be resorted to for the purpose of engendering a praiseworthy emulation amongst the writers. Every week will possess its special opportunity and supply material wherewith to point a lesson or adorn a rule. Now it may be a curious manuscript ; again it will be an equally curious letter that can thus be utilized. Finally a most powerful stimulus

can be infused into the class by periodically placing the Copy Books in order of merit and exhibiting the list on the Notice Board—a test of their comparative merits which finds favour immensely with the pupils, who are thus encouraged to strain every power in the desire and struggle to get well placed.

The following general instructions for class-teaching include most if not all the chief points that can arise in a writing lesson.

1. Secure and maintain correct position of writers, books and pens.
2. See that every pupil is provided with all necessary material.
3. Remind the class at the beginning of each lesson that the writing must be **uniform in Size, Shape and Direction**.
4. Strongly forbid quick writing in all imitation Copy Book work.
5. Make a liberal use of the Blackboard for purposes of analysis, correction and illustration.
6. Permit no pupil to remain idle or unemployed waiting for others to finish : let each writer work independently of his fellows.
7. Insist upon continuity in the writing of every word save those in which the letter x occurs.
8. Frequently remind the Class that writing is a kind of drawing and that the sole object is to fac-simile the Copies.
9. Let your motto be approval rather than censure.
10. Pens must not be wiped on the dress nor must ink be jerked or thrown upon the floor.
11. Writers must not paint their letters, that is thicken or mend them after being once made.
12. Always mark the writing relatively, and not apart from the age and ability of the writer.
13. Avoid favouritism ; encourage naturally poor writers ; be severely strict with all careless pupils.
14. Rather give copy books that are too easy than those which are too difficult.
15. Utilize all available Competitions for your classes. The stimulus of “ Prizes ” or “ Rewards ” is universally needed in every walk of life, more particularly in a juvenile writing Class.

16. Make a special study of any hopelessly bad writers : never despair of entirely reforming such.

17. Post the names of the best writers and of the most diligent writers on the walls of the Class or Schoolroom.

18. Caution the class against plunging pens to the bottom of the inkwells.

19. Guard against writing too long at once ; relieve by rests in which theory may be illustrated on blackboard.

20. In writing, more than in any other subject, strive to keep the pupils in a good humour.

We shall conclude this chapter with a few hints to writers.

MULTUM IN PARVO.

1. **Write vertically.**
2. **Write continuously.**
3. **Write uniformly.**
4. **Write plainly.**
5. **Write slowly.**
6. Discard all flourishes.
7. Make the simplest capital letters possible.
8. Avoid heavy or thick writing.
9. Make short loops.
10. Don't grasp the pen tightly.
11. Keep the fingers' ends clear of the nib.
12. Use plain penholders not fancy ones.
13. Avoid striking pen to bottom of inkstand.
14. Use a wet sponge for penwiper.
15. Always keep the thumb slightly bent up.
16. Write evenly with both points of the nib.
17. Push up the book as the writing descends.
18. Sit easy and erect before the book.
19. Avoid all twisting of the body.
20. Keep both arms free from the sides.
21. Point the pen towards the elbow.
22. Keep the fingers easily straight.

CHAPTER X

METHOD IN HANDWRITING

There is no need for an apology in speaking more particularly and at length on this topic, because writing "stands foremost among the subjects taught in Elementary Schools. . . . Not a single day passes in his after life in which the pupil does not experience its usefulness." "It is of the utmost value in Primary Education, for the purpose of impressing and rendering knowledge permanent." "It bears directly on the Education of a child by cultivating its eye, hand, and judgment, by furnishing a means of forming habits of neatness, carefulness, and accuracy, and by suggesting ideas of beauty and taste."

The importance, therefore, of the subject with which we propose to deal in this chapter few will deny and none can over-estimate. Writing is one of the three "Essentials," but by no means the least of the three, and it is becoming even more essential every day.

The very bibliography of the subject indicates the extent of the interest and of the high estimation in which writing is held.

Upwards of one hundred and fifty works, dealing more or less with the Science, Art, or Teaching of Handwriting, have been published in the course of the present century.

One might fairly conclude that the science of Handwriting was practically complete and unassailable ; that the art of Caligraphy had reached its zenith, and that the teaching of Penmanship was so developed and perfected as to leave nothing whatever for the critic to censure or the croaker to complain of.

Moreover, it would only be reasonable to suppose that few would have the temerity to attempt anything in the way of expo-

sition, information, or legislation in a realm so thoroughly explored, and exhausted.

Again, we might almost be deterred from proceeding further with our self-imposed undertaking by another very significant factor, which has been repeatedly and increasingly borne in upon us of late years.

If the reader were to take a tour round the educational establishments, say, of his own neighbourhood, he would be astonished to find that, whenever the topic of handwriting was introduced, the teacher proved to be an accomplished expert on the question, there being no detail with which he was unacquainted, and no point of controversy which he had not deliberately and conclusively settled! **Beyond** this some of the teachers might not care to go, but many would dare to assert that their decisions had become so fixed as to preclude the possibility of modification or alteration, and that so confirmed were they in their deductions as to be no longer open to conviction ; and thus the inquirer would return from his visits impressed with the superior ability and qualifications of teachers in their capacity or office of writing masters, and with not only the undesirability, but the actual impossibility, of reform or improvement in the department of School Handwriting and Penmanship in general!

With such a portentous collection of text-books and instruction-books on the one side, and such an innumerable host of oracular authorities, such a rank and file of well-equipped champions, on the other, what wonder that we hesitate on the very edge or threshold of the arena ; that we pause before throwing down the gauntlet in a universal challenge to all comers, and pledge ourselves to a tournament of tremendous odds, indefinite duration, and problematical issues ! Thus the outlook, so far as the **surface** is concerned. The **reality**, however, is not quite so formidable, and we proceed to our task with a confidence born of hope, cradled in knowledge, and matured in experience.

It goes without saying that no earnest or candid mind can view the present condition of things in the sphere of chirography with any degree of gratification or even of satisfaction, whether the view

be restricted to the schoolroom or extended to the world outside ; and this undesirable condition of things it is that induces us to conduct this inquiry.

The teaching of Handwriting divides itself into two parts : the Theoretical, as contained in existing manuals ; and the Practical, as exhibited in actual class and school work.

And first as to the former. We have already stated that the literature is profuse. For the benefit of our readers, and specially for those who are interested to make themselves acquainted with the history of the art, we append a more exhaustive list of the works which have appeared on the subject in this country, together with the names of some others which have been published elsewhere. (See p. 215.)

For nearly three centuries writing masters, method masters, inspectors, and teachers have been promulgating their various opinions as to the proper method or methods to adopt in the teaching of writing, by text-books, essays, and such like.

Those opinions relate necessarily to two things : First, the Style of Writing to be taught ; and second, How to teach it. We may here and now, once for all, intimate that the "dicta of the "Doctors" are as divergent as they are dogmatic, as contradictory as (by intention) they are conclusive. In not a single volume of those enumerated are principles discussed impartially or thoroughly ; and nowhere do we find anything but the most unfounded dogmatising or the most ambiguous generalising. "Reasons Why" are conspicuous by their total absence, and the intelligent mind will not be at a loss to account for this phenomenon after reading the several deliverances as quoted from the text-books named.

In no other branch of learning can we discover a parallel. Take, for instance, the subject of Arithmetic. Its principles have been long ago stereotyped, never to be altered.

There may possibly be some slight differences of opinion as to the order in which some of the rules or processes should be taught, but these differences or questions are not essentials, neither do they materially or sensibly affect the results. But in the domain

of Handwriting what a contrast presents itself ! The whole subject, from beginning to end, bristles with flat contradictions. Essentials with some are trivialities with others, and the merest trifles with one class of writers are regarded as vital principles by another class. At the risk of being tedious we will present a digest of rules for the teaching of Handwriting as compiled from the works of acknowledged educationists and authorities in Penmanship.

The rules in nearly every instance will be composed of actual quotations, and the points considered are those which, by general consent, may be accepted as pertaining to the essentials of any and every method that may be used in the didactics of Penmanship.

It is simply impossible to imagine the feelings with which an eager student would peruse the conflicting directions contained in such a remarkable collection or code of rules as that which is now submitted to the reader. We have no hesitation in saying that no similar production could be compiled on any other subject or in any other department of literature. It is a digest of all that has been advanced by the foremost writers of the last two hundred or three hundred years ; chiefly, however, by educationists of the present century. (See Appendix III., p. 245.)

In such a unique but grotesque Manual—and we hope the reader has well pondered its contents—there is abundant scope for the most liberal-minded pedagogue.

The teaching of writing may commence at any time that is convenient ! Headline Copy-books or blank books may be used at the discretion of the teacher ! Both are equally good, bad, or indifferent, as may be desired ! The writer may sit erect or lean forward as he lists, with either, neither, or both arms on the desk, as preferred ! He may turn both sides to the desk in succession, halting midway to sit square as a pleasing variation ! The Copy-book may lie evenly or obliquely, lengthwise or crosswise, on the desk at the writer's caprice ; it may be exactly in front of him, or be pushed to any distance towards his right hand !

The pen may be held in any way that seems best to the pupil, the fingers bent or straight, and the holder may point in any and

every direction that is either practicable or comfortable ! Then as to Slates, they should never be used, being irretrievably bad, and they are indispensably necessary because of their superior merits ! With regard to the writing itself : the qualities of good writing will accommodate themselves to the peculiar views or idiosyncrasies of the student, and the Round or Oval styles may be adopted as either is superior to the other ! Then we are told that Upright Writing is the most legible, but Sloping Writing is most easily read ; that Upright Writing is the most rapid, whilst Slanting writing promotes greater speed ; that all writing should at once be vertical, and also sloping at all angles between 5° and 60° from the perpendicular ; and lastly, junction is best in the middle, but preferable at the extremities, the size to be inculcated being large, small, or medium, all three sizes being equally objectionable and equally advantageous !

Who can desire greater latitude than this ?

Surely we have here Liberalism (in Caligraphy) run mad ! Imagination may revel unrestrained, and the extremest form of eccentricity can enjoy its fullest and freest development.

In addition it must be remembered that the object aimed at by these authorities, almost without exception, was, and is, the attainment of a good style of Handwriting that should, according to their several deliverances, be sloped at an angle varying from 5° ("as small as possible") to the somewhat rare and extreme inclination of 58° .

These being the only text-books accessible, we can easily forecast the result as a practical outcome and evolution. Ninety-nine out of every hundred Elementary teachers will have been trained according to the teaching of one or other of these Manuals. Morrison's Method will obtain in this Training College ; Currie's "Common School Education" will rule in another ; Joyce's admirable book will dictate the style, &c., in a third, and so on through the whole round of those institutions ; and what we find in our Primary Schools all over the country corresponds exactly to this as a logical and unavoidable sequence, as we shall see presently.

Amongst Secondary teachers, more particularly Secondary

head-masters and head-mistresses, the conviction is very general that writing is a necessary evil—an infliction to be tolerated ; nothing **more**, but possibly something a great deal **less**. “We “never dream of teaching it, you know. We couldn’t if we would. “And, besides, what does it matter so long as a boy can make himself understood. Let him sit as he likes, and hold his pen as he “will. If only he writes so that an Examiner can make it out, “we don’t care.

“Moreover, writing is a subject altogether too elementary for “us to take up. We could not possibly admit its suitability for “our time-table. Boys should be taught to write in the nursery, “at home, and in their preparatory schools. They are supposed “to know all about writing before they come here.” Indeed, some have gone so far as to assert that to introduce writing as a subject of instruction would be to seriously damage the prestige of their school.

Be this as it may, we quite agree with what Mr. Fitch stated some time ago, that “Writing as an art is greatly neglected in “High and Public Schools.” And what was true forty years ago, the writer has good reason for knowing, is, to a very great extent, lamentably true at the present day.

On entering an Elementary or Secondary School for the purpose of ascertaining its condition as regards Writing and the teaching of that art, several points of interest and importance claim our attention :—

- 1st. The Apparatus, and this includes Desks, Copy-books, Pens, and Ink.
- 2nd. The Method—if any—Employed.
- 3rd. The Teacher’s Qualifications as a Writer himself ; and
- 4th. The Style and Standard of Penmanship secured.

1ST.—THE APPARATUS—DESKS

To begin with the Desks. We have not the slightest hesitation in saying that the desking of our Elementary Schools throughout the country is a national disgrace and a national calamity. To depict the distortions and attitudes inflicted daily

upon tens of thousands of our children by the high desks and narrow low forms at and upon which they sit, would require the pencil of an artist; and this evil, be it observed, is quite independent of the style or styles of writing being taught and practised. Lest the incredulous reader should fancy the case over-drawn, we will quote from the deliverances of some of our most experienced Medical Specialists, who have paid great attention to the matter, and to School Hygiene generally.

Dr. Liebrich, in an address, delivered before the National Association for the Promotion of Social Science, on the postures of children during school time, says both Short-sight and Scoliosis are developed during school time: "Short-sightedness is developed "almost exclusively during school life, rarely afterwards, and very "rarely before that time. . . . Does the short-sightedness arise at "the period about which children go to school, or has school life "caused the short-sightedness? Statistical inquiries prove the "latter to be the case. . . . The influence of school life on the "lateral curvature of the spine is as evident as its influence on "short-sight. All authors agree in thinking bad posture the chief "reason of this affection . . . the abnormal postures of the "children during school time, and especially whilst writing, being "the real cause of the evil."

Dr. Hardwicke observed: "It would be culpable to ignore the "subject. . . . It was a matter of vital importance to the country."

Mr. Hepworth Dixon remarked: "We had a distinct public "duty to perform."

Dr. W. B. Richardson (Chairman) believed the results consequent on the reading of the paper "were important not only as "regarded the family circle, but also in connection with the "physical interests of the nation. . . . The mischief did not rest "at the spinal column, it went far deeper. He saw the daily "results extending to the lung itself."

In like terms Drs. B. Carter, H. Cohn, Noble Smith, and many others have spoken of the cruelty inflicted on our children by the crude, or, if improved, unsuitable desks upon which they are forced to sit for several hours every school day of their lives.

I have had opportunities for examining the desks in many hundreds of schools, and it may safely be said that in not more than one or two out of twenty is the desk accommodation what it ought to be. The prominent and all prevailing evil that I would emphasize and most strongly protest against is the unreasonable height of the desk in relation to the pupils. In almost every school, without exception, do we find the scholars with their arms, elbows, and shoulders pushed up far above all safe or hygienic bounds by the extreme height of the desk from the seat or form on which they are sitting. I know it is impossible to secure universally suitable or adjustable desks, but it is obviously quite possible to average the height of certain standards, ages, or classes, and approximate thereto very closely. A desk fitted to the average child in a large (graded) class will at any rate suit the largest number, and this is easily accomplished.

Let us hope the agitation of the past few years on this point, an agitation that has rippled even the fringe of Royalty, will not cease until the nearest practical approach to perfection has been attained.

In Chap. VI., p. 108, we have outlined the kind of desk and form that should obtain in our schools, and we would specially emphasize the fact, proved in detail beyond dispute in Chap. II., p. 10, that the desks form only **one out of the two** pre-eminent and exclusive factors in the production of these postures and their inevitable calamitous consequences. But it is none the less essential that bad and unsuitable desks should be removed to make room for hygienic benches on the most approved principles. This is the first step ; the second, we believe, is now quite able to take care of itself.

PENS AND INK

With reference to Pens and Ink little need be added to what has already been said (Chap. VI.). In these days of generous administration surely no one will be found foolish enough to begrudge our juveniles those necessities to good work, viz. good pens and ink. Short-sighted policy, nay, suicidal policy, it is to

impose scratchy pens or sooty ink, or both, on the candidates for chirographical honours ; still, in certain isolated cases, we have known such a course to be followed.

Another reprehensible custom in some schools is to allow the pupils to write with short, stumpy, and mutilated holders, bitten down to the shortest dimensions possible. This is always productive of most undesirable results both as to the manner of holding the pen and the quality of the writing.

May I refer here to a very prevalent fashion in schools of both grades, and it is the general slovenliness that attends and dominates in the writing classes with regard to the pens and ink. The first are seldom if ever cleaned, and the latter is conspicuous everywhere by its presence ; holders, desks, seats, copy-book covers, and floors are all alike bespattered, besmeared, and besmudged with the grimy liquid. It is not cleanly, it is not artistic, it is not educative, but we are inclined to think it exceedingly demoralising to the pupils and discreditable to the teachers. There is great room for improvement, if not for reform, in this particular.

COPY-BOOKS

When we come to consider the copy-books used in our schools throughout the country, we are lost in amazement. "Method in Handwriting" ! There is absolutely none, so far as copy-books are concerned. How can there be when there is such an infinite variety of them in use, of all shapes, all sizes, and of all sorts ? About seventy different series of copy-books lie before us. This is exclusive of blank books or copying-books, which are distinguished by similar anomalous distinctions and diversities. The prices of these Headline Copy-books vary from one penny to sixpence. In shape we find oblong and square, from the Albert Note to large post. Then as to the writing itself. Heaven protect us ! ! We have truly a pandemonium of Penmanship, as an examination of the specimens here reproduced plainly shows. Here can be seen the eccentricities of all the faddists of the nineteenth century in the art of Handwriting. The young, almost unfledged school-

master, just out of the nest (or Training College), is appointed to the new school in "Scriptown." He is ardent as well as young, and as he wishes to start fair, specially in regard to Handwriting, which he has been taught, and rightly taught, to consider the pulse or gauge of a school, he is anxious to adopt the best kind of copy-book, and he goes to his stationer or to the stores to choose one. Or, perhaps, he sends to the best known publishers, and he is deluged at once with samples, letters, and travellers possibly as well, every one of the latter protesting, of course, "**This series, our series, is the best in the market.**" We give a selection (Figs. 52 to 59 inclusive) of the styles that appeal for his approval. Poor bewildered mortal ! What **is** he to do? Can we wonder that so many of our weaker brethren and sisters turn away so despondingly and find relief in copying-books ; that so many close their eyes to the alluring charms of the manifold syrens of Headline Caligraphy and rush from Scylla into Charybdis? With a dormant or imperfectly developed individuality, what wonder that blank despair seeks relief in blank books. The reader will observe that the writing in these books is at all possible angles of inclination from the vertical, of all possible thicknesses, and in all possible sizes.

One lamentable defect in nearly every series we must in honesty, and in justice to our school children, reveal to the uninitiated teacher.

As remarked in another place (Chap. III., p. 37): "In all schools "and educational establishments, where any profession of teaching writing is made, the one great complaint is the insuperable "difficulty in securing the right slope, and in obtaining a uniform "parallelism of slope," i.e. in the writing of the children.

Can it be credited, however, that **in the Copy-book Headlines themselves** there is apparently the same insuperable difficulty in securing the right slope, for, throughout many of those examined, we find the greatest diversity of slant—we must add the most disgraceful diversity—not in different series, but in the books of one and the same series? The following table is interesting to all engaged in teaching the subject of Handwriting, whether to girls or boys—see p. 165.

Farrell. Fergus. Finola.
Natal, a British colony.
Zeal should animate
Marseilles. Bordeaux
Empire State Bank
I will like the place very
First battle of S. Albans
That he is grown so great?
Few things are impossible
Full many a flower is

FIG. 53.

Colin Campbell; Lord Clyde.
 Every cloud has a silver lining
 James Watt improved
 Asia is the largest of the
Tealously fulfil your
 Never countenance
 Inter means between. as
 Geography: from 'ge', the
 Let not ambition mock
 Fame should build on
 Landing of Caesar on the
 abcdyghy klmnopqr

FIG 53.

Kerney Kenyon

Write injuries in dust, but
Those friends thou hast
Tower of London built by
London is the greatest

I go go go on

Naples, the largest city

Malicious men are

The weight of a body is

The Earl of Warwick fell at
Windows were made to

J E N E

Geranium (Oak leaved

The Gulf Stream is

Repeal of the Corn Laws.

Alfred the Great found

Nitrogenous, or Flesh

Boston Richmond

The chief river in the south.

Admonition should be

FIG. 55.

Benev
The World's
Bombard
Cleopatra's
Lancashire.
Benjamin Clara
before bun
cattle mails

FIG. 56.

Queen. Q
James J
Neighbour
Invention
Dales Dells
M M M
rooms R
gems gear go

FIG. 57.

Notifica
Thunder
Gambol
Pumford the
thumb light
Africa's
yon fen

FIG 58.

Australia
Avoid a
Salisbury. Hat
Youth needs
A army arch
loafer loft
d cab bad
wear wane

FIG. 59.

The several series are merely numbered, and they include, we think, every style of Copy-book published in Great Britain that possesses any deserving individual merit, or any peculiar and objectionable feature.

	Degrees		Degrees		Degrees		Degrees
1	13 to 20	17	28 to 42	33	32	49	40
2	15 to 30	18	30	34	32 to 43	50	40 to 47
3	15	19	30	35	32 to 37	51	42
4	22	20	30	36	32 to 35	52	45
5	23	21	30	37	33 to 35	53	45
6	23 to 33	22	30	38	35 to 40	54	45
7	23 to 32	23	30	39	35 to 48	55	45
8	25	24	30	40	35 to 42	56	45
9	25	25	30	41	35 to 40	57	45
10	25 to 35	26	30 to 35	42	35 to 40	58	45 to 50
11	25 to 45	27	30 to 35	43	35 to 49	59	45 to 55
12	26	28	30 to 34	44	37	60	47 to 50
13	26 to 32	29	30 to 40	45	37	61	50
14	27	30	30 to 40	46	37 to 40	62	52
15	27	31	30 to 48	47	40	63	56
16	27 to 33	32	30 to 42	48	40	64	58

Thirty-three are consistent in parallelism.

Thirty-one vary in obliquity on an average of 8°.

Greatest divergence of slope in any one series, 20°.

All the measurements have been made by myself and checked over.

Is it a matter of surprise that in such a series as No. XI., where the writing slopes at all angles between 25° and 45°, the poor untutored child helplessly flounders in every degree of pitiable slope between those extremes (Fig. 6o)? Blame the pupils! No, not in the least, it would be cruel; but blame the authors of the books as much as you will, it is well deserved. Teachers may and will find it difficult to get parallelism; always difficult it must be, and trebly so for our young writers, who cannot reasonably be expected to surpass or even equal their seniors and teachers in drawing or writing strokes that shall be "uniformly parallel" to each other. What, then, is the actual ultimatum in this distracting maze of angles and slopes? It is this, that in almost every school of a given district a different series of copy-books is used, and in a multitude of cases, two or more different and conflicting series of copy-books are used in the same department.

In certain schools half the pupils will write in Blank Books and the other half in Headline Books ; and one school at least is known where some half dozen different styles of writing are in vogue all at the same time. The teacher of this unfortunate

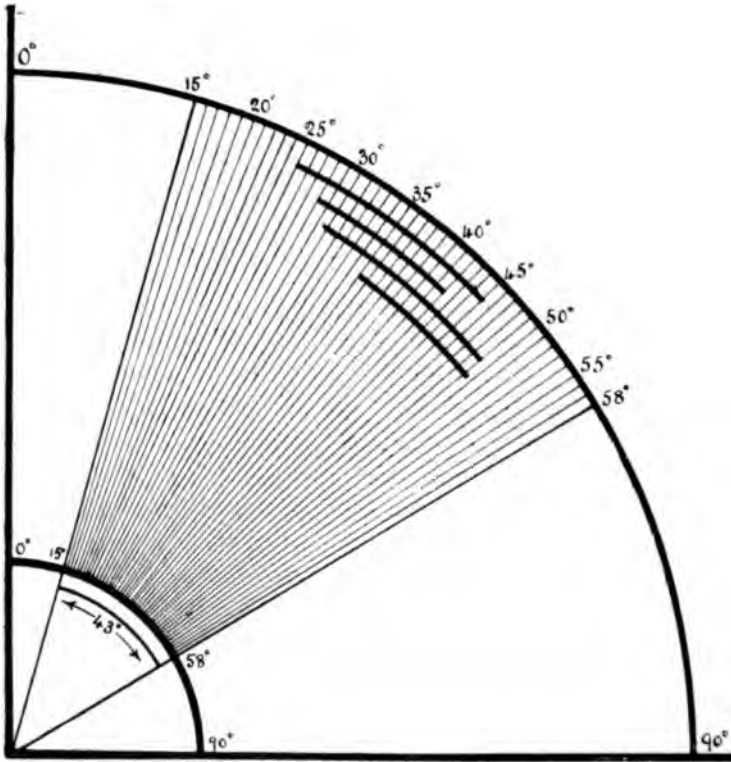


FIG. 60.

(Explanation : This diagram exhibits **some** of the many slopes of writing in the respective series of copy-books under review, and the thick cross-bars represent the diversity of slant found in one and the same series alluded to in the text.)

academy says "Variety is charming." I wonder if the world thinks the adage holds good in his case. Another typical example is now vividly before me.

A head-teacher, who shall be nameless, but who writes a fairly good hand himself, takes a sudden notion that he will discard the Headline Copy-books hitherto used in his school and teach his own style from the black-board. This he does for a school year, but although the standard attained is fairly good, he learns the important truth (he is one of the few that do discover it) that he cannot secure maximum results and satisfactory excellence unless he returns to Headline Copy-books. A second inspiration fills his breast. Why should **he** not bring out a set of Headline Copy-books? Surely he can produce something quite as good as much of the trash he sees about him, and probably a little better. No sooner said than done. He sits down at his desk, and having settled upon the particular feature that shall at the same time distinguish his series and immortalise his name, proceeds to the pleasant undertaking. His set of books is now before me, and a specimen line from one of those books is also now before the reader. In that set, consisting of between three and thirty (a wide margin for conjecture) books, the Slopes—given for imitation to the hapless scholars—vary considerably; the principles and points of junction are as conflicting and numerous as the angles of inclination, for the junction is sometimes at the foot, sometimes near the foot, again about one-third distance from the foot. Now we have the junction at the middle, anon it rises to a third distance from the top, then suddenly it descends to the foot once more, and thus the farce goes on, to the utter discomfiture of the pupil and the disgust of any master who may have adopted the series. Indeed, the head-master of a very large Metropolitan school remarked to me only a short time ago, in connection with this identical set of books: “I am not given to change, I hate it; but I have tried this system, tested it thoroughly, adopted it universally, and taught it enthusiastically through the school for several years, and have failed to get the results I ought to obtain. How is it? What must I do?” When the above anomalies, and some other defects of the writing, were explained to him—anomalies and defects that he had neither seen

Beautiful scenery on the
simple substances

Rice, a valuable article of food

France in its cambrics
Good Writing should

Bosworth Field, last battle

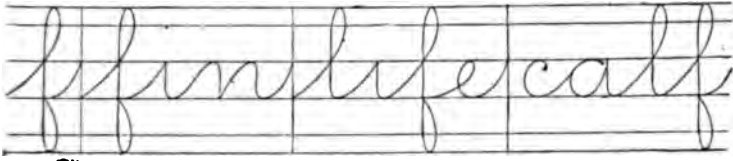
Anchovy, small fish of

the best rage

Trigonometry, the measurement

a religious sect dwelling in

FIG. 61



Favourite

Peninsula

thousands

ran tan van n

is divided into

Velocipede, Bicycle

g g g g g

FIG. 62.

Beautiful scenery on the
simple substances

Rice, a valuable article of food

France in its cambrics
Good Writing should

Bosworth Field, last battle

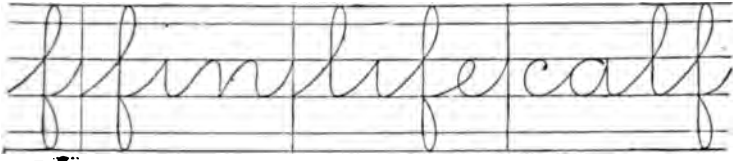
Anchovy, small fish of

the best page

Trigonometry, the measurement

a religious sect dwelling in

FIG. 61



Favourite

Peninsula

thousands

ran tan van n

is divided into

Velocipede. Bicycle

g g g g g

FIG. 62.

them equally objectionable and unfit for adoption for teaching purposes.

Lastly, on this matter of Copy-books, if we turn to the schools where the teachers use ruled copying-books and black-board headlines, exactly the same evils prevail. I have seen many of these schools, but have never seen one where the writing was up to the average of the best Headline Copy-book writing. I have seen many scores of these black-board headlines, and poor, very poor, things they are in nine cases out of every ten. Faults of Slope, Faults of Junction, Contradictions in Outline, Poverty in Style, Defect in Shape, characterise the copies, and still more strongly stamp with inferiority and mediocrity the handwriting of the entire school. Advocates and patrons of the black-board copies and plain ruled copying-books must ever be left in the rear, as is clearly proved in Chap. V., the arguments of which should be thoroughly studied.

2ND.—THE METHOD—IF ANY—EMPLOYED

The methods (?) employed in the teaching of Handwriting are legion. A brief description of some typical styles of work may be useful. They are all drawn from real life.

School No. 1.—The Headline Copy-books are given out and the class is told to go on. A bad pen is now and again replaced by a good one ; a finished book makes way for a new one ; a very rowdy boy is occasionally called to order, and the writing lesson (!) is over for the day.

School No. 2.—The boys tumble tumultuously into their desks fresh from the playground, heated, panting, dusty, quivering, just in the very condition **not** to write. Their copy is on the black-board. Blank copying-books are supplied to the whole class. The master stands at the board and makes a few remarks about slope, junction, and formation, telling the pupils to be most careful to do this and to avoid that. They are then instructed to write one line. They do it. Some do it laboriously and slowly, others easily and carefully ; the majority do it rapidly—oh, so rapidly—and carelessly. And so on, line after line, until time is up and the sub-

ject changes. Postures of body, directions of pens, positions of books in his class are better imagined than described. One fact is patent, not a single writer in the whole class has observed the orthodox or ordinary rules governing either his pen, book, or body ; and thus daily, for the teacher considers all such rules as the relics of a barbarous age ; he gives his children *carte-blanche* in consequence.

School No. 3.—First, the class takes Position Drill ; second, it has Movement Drill ; then a short lesson on the black-board on some point of difficulty that had arisen in the previous lesson, followed by practical work in the Headline Copy-books, keenly supervised by the teacher, who instantly corrects faults of position and of writing as he passes in and out through the desks of the class, inculcating all the time careful attention to the Headlines. Here the discipline is rigorous, almost military ; the teachers are on the alert during the entire lesson ; intelligence rules, and intelligence writes, and it does not require a Solomon to declare the issue.

There are innumerable modifications of each of these three types, where, for example, the small letters are taught by illustration on the black-board, and mastered before the capitals are approached, the latter being then taught piecemeal or analytically : or where writing is taught in the same way as drawing, and a short easy word is given for imitation in the first lesson ;¹ or where movement exercises and all the elemental strokes of letters are given and mastered before the letters themselves are prescribed ; and so on *ad infinitum*. In reality there is an almost inappreciable amount of genuine method about the actual teaching of Handwriting ; whilst, on the other hand, there is an immense and incalculable amount of indifference, ignorance, caprice, dogmatism, fanaticism, and hobby riding which is fatal to progress and inimical to all true Caligraphic science.

Teachers will often tell us that they teach writing on a system of their own. Ask them what that system is and they will either direct your attention to a dilapidated antiquated chart of script letters—capitals and small—hanging in some obscure corner of the class-room, or they will show you a dog-eared note book, in

¹ Jacotot's method.

which the same letters may be dimly seen struggling, against heavy odds of dust and dirt, to make themselves, if not clearly visible, at least possibly recognisable. The whole system—so called—consists in the alphabet as thus delineated on their chart ; and in nothing else, according to many of these authorities.

Alas ! Penmanship must be fallen, fallen, fallen, when it is thus degraded by its professed votaries. Generally speaking, Theory and Method are utterly wanting in the teaching of Handwriting throughout our schools.

3RD.—THE TEACHER'S QUALIFICATION IN WRITING

On this head we must be brief but not brusque. A few words will suffice. Teachers generally are poor penmen ; I have seen the chirography of large numbers of them. A book lies before me containing the writing of over two hundred head-teachers in both Primary and Secondary schools. About one in ten, or perhaps three in twenty, specimens are superior, the same proportion fairly good or passable, and the remainder feeble, insipid, and wofully inferior. This accords with Blue Book Reports. And yet there are people foolish enough to tell us that these veritable scribblers, with their not less scribbling assistants, pupil teachers, and monitors, should pose as practical writing-masters by setting all copies themselves on the black-board and abolishing Headline Copy-books. Was there ever such an infatuation known as this ? And yet we do really meet with teachers of considerable intelligence who are swayed, aye, down to the ground even, with this illogical idea. Let such sufferers seek first to perfect their own writing, and then shall they see clearly, much more clearly, how to improve the writing of their pupils.

The standard of Penmanship, then, obtaining amongst teachers as a class does not justify us in appointing them to set the fashion amongst their scholars. Perfect models must be provided for our classes, and not burlesques, which the conceit of some and the ignorance of others would inflict on their pupils. One gentleman, a well-known head-master, and typical of a rapidly increasing class of teachers, writes me, as this is going to press, a most interesting

letter regarding his method of teaching writing, in which he most modestly and frankly observes : "I am not expert enough to write "a black-board copy unless as a melancholy example of what to "avoid." This is the nobility of frankness, and is the first step to the most unqualified success.

4TH.—THE STYLE AND STANDARD OF PENMANSHIP SECURED

This is the last point to occupy our thoughts in appraising school method in Handwriting.

Our boys, and necessarily our girls also, leave school and enter business. How are they qualified for the life work before them? How do they deport themselves? The large majority of them write a stiff schoolboy style that is as illegible as it is illiterate. They have contracted habits of sitting and of holding the pen as undesirable as they are ungainly ; and, in general, they are as slovenly as they are slow in all their clerical performances.

These are not our own opinions. They are the facts, as vouched for by bankers, commercial men, and tradesmen the country over.

Good writers are as scarce as they are sought after, and of my own personal knowledge I can speak with the utmost confidence that clever penmen, of ordinary respectability, have tremendous advantages over their less highly gifted or qualified brother competitors in any candidature for public or private positions.

The experience I have had in examining the writing of hundreds of schools warrants me in saying that the average standard of excellence amongst the leaving or senior scholars in our schools is much too low ; and I boldly assert, as the conviction of one who has an abundance of facts on which to base his statements, that this lamentable condition of things is largely owing to the alarming and unpardonable ignorance on the subject of Handwriting that prevails all through the Educational ranks, from the highest official down to the lowest probationer in a rural elementary school. And here and now I will be frank and honest with my fellow teachers in declaring that, so far as I am able to judge

from a life-long connection with them, there is no subject of instruction in the time table of any school whatever about which there is so little known, and on which there exist such crass ignorance, so much superficial knowledge, and so many utterly false and erroneous ideas, as on the subject now under discussion. Even while writing this chapter I have had repeated evidences of this fact ; teachers, especially assistant teachers, talking "with all the confidence and arrogance of ignorance" on matters with which they are profoundly unacquainted, both theoretically and practically. For myself, after many years of study, observation, and practice, I have much yet to learn ; nevertheless, on talking this very week to some teachers, young and middle-aged teachers, who I know have never read half a dozen authors on the question, nor achieved anything at all remarkable in their own experience, the listener would conclude they were finished veterans, master experts in everything that pertained to the science and art of Handwriting.

Until our teachers are more teachable, until our teachers become alive to two essential truths : 1st, That there is a great deal to be said about Penmanship—that Method in Handwriting is a very big subject ; and 2nd, That they themselves know very little of that great deal, and equally little of that method, the progress of the Caligraphic art will be exceedingly slow in the future.

But if the profession, which, as a past member for some thirty-five years, I so dearly love, arises to its great responsibilities, and realises the obligation which rests upon every teacher to study the subject with something like commensurate seriousness and thoroughness, then, and not until then, will the true Caligraphic Renaissance begin ; then, and not before, will the tide of Reproach begin to ebb ; then, and only then, will the light of a real bright day—a day of gladness for teachers, a day of joy for scholars, a day of gratitude for the nation at large—dawn on our land ; a day that shall witness the revival and perfection of an art that for some three hundred years has been handicapped, cribbed, cabined, and confined, starved, and all but destroyed, by the restrictions,

trammels, and galling fetters of "SLANT, or OBLIQUITY" IN PENMANSHIP.

The only remedy in the hands of teachers—and they are, I rejoice to say, rapidly learning this fact—is to burst these fetters and emerge into the full liberty of Uprightness in Caligraphy. We are sanguine, we are optimists, everything points to a very near future for Vertical Handwriting, and should its promoter live to see that time, he will be more than abundantly rewarded.

NOTE : Since this Manual was first written in 1892 a very insidious danger has arisen to menace the best interests of teachers and pupils alike ; and in going to press with a third edition a fitting opportunity is afforded the author to warn all those engaged in the work of education to be on their guard. Elsewhere we have referred to "The Compromising Diplomat." This enemy in certain guises is a veritable wolf in sheep's clothing, of whom all honest teachers must beware. Let none be deceived by the plausible sophistries of those who appropriate the very name of "Upright," claim all the virtues of Verticality, and assume the very garb of "Uprightness" to conceal the defects and vices of their Caligraphic "Obliquity," as exhibited in various new series of SLOPING Writing Copy Books recently published. Everyone must remember that **Slope is Slope** no matter what its degree (5° or 50°), and it cannot be too often repeated that **All Slope in Writing is equally false and vicious in principle and alike pernicious in practice.** Yet, strange to say, there are people ignorant enough or unscrupulous enough to declare that such and such angles of Sloping Writing "have none of the defects of Sloped Writing," and have "all the advantages of Upright Writing" ! These commercial subterfuges are calculated to entrap the unsuspecting teacher, and they are utterly unworthy any straightforward individual ; hence it is that when they emanate from reputable sources the peril is intensified, and the duty of every conscientious "Vertical" is to point out the pitfall and safeguard the passenger by exhibiting the fingerpost on which, marked in prominent Upright characters, are the words, "SLOPING, "SLIPPERY, AND DANGEROUS."

CHAPTER XI

HISTORY OF VERTICAL WRITING AND ITS REVIVAL

THE History of Vertical Writing is the History of all Writing, as, up to about the middle of the 16th century such a thing as Sloping Writing was unknown. In its earliest and crudest forms writing was upright, whether pictorial, hieroglyphic or alphabetical. It has never been definitely ascertained and probably never will be whether writing originated in one centre, radiating thence to other and surrounding Countries, or concurrently in several and all independent of each other. The Mexican and Chinese yield us the most ancient specimens, whilst the honour of discovering the Alphabet alternates between the Egyptians and Phœnicians.

In England and on the Continent alike all writing is vertical until we reach the time of Elizabeth. From about A.D. 596 to the Norman Conquest the writing in Britain was Saxon and of five distinctive kinds. 1. The Roman Saxon, 2. The Set Saxon, 3. The running hand Saxon, 4. The Middle Saxon, and 5. The Elegant Saxon. William the First then introduced the Norman style which like its Saxon predecessor was perpendicular and remained so until the introduction of the Italian Sloping hand as mentioned. The Vertical Style survived much longer in some parts on the Continent but as will be seen from the plates of specimens chronologically arranged (Figs. 63 to 66) German handwriting succumbed to the new fashion much in the same way and at the same time as its neighbours. The posture, erect and straight, adopted by writers in those times is depicted in Figs. 1 and 2, as is also the middle straight position of the book or parchment. In the sixteenth century, then, Lawyers began to engross their conveyances and legal instruments in Sloping characters or letters

Et ait. hec edicte dñs. m adice nōst in gradu
 I Spiritum. & monētur omne primogenitum in trāe
 a primogenitophæra nōr quis adie in solo eius.
 primogenitum cē nēllē q uae est cū mō lām.

EIGHTH CENTURY, VULGATE.

suo quidū ch dñs ambulāne dignatur ē. ēēt
 mōre nūte p hā bēam agnoscitua hōr qui in eo
 pūte mōnēte p acitēē. lōo plecty cōndignā
 tūe mōnētibas etiam mōi loquēdi adde fidu

NINTH CENTURY.

Fig. 63.

Unusquisque non bibet carne nullam comedit nūquam uton
 rusest. neq. uis balneis. Tetheur que luras iudi uob. x
 abb. libeas dr quod mēpēat corailur id cordi uitor /
 credendū q. ē eum non mūm fuisse etatū fī uob,

TENTH CENTURY.

sigis nōd sicut appellat. Sane delectat. et q. uocant. manifestus qd nōd
 amaret eand. eo poluer. l.iii. **Id** e. uicē addendū rem. qd nōd ratione cōradul
 am. cū sigis in qd sicut de ocl. ut uē longe. ab eo mēpēat sicut faret
 uē sigis in eand. alioq. S. bal. rē demōstratō nōd latoris eger aggrēso. ēē

ELEVENTH CENTURY.

Id sicut appellat. Sane delectat. et q. uocant. manifestus qd nōd
 amaret eand. eo poluer. l.iii. **Id** e. uicē addendū rem. qd nōd ratione cōradul
 am. cū sigis in qd sicut de ocl. ut uē longe. ab eo mēpēat sicut faret
 uē sigis in eand. alioq. S. bal. rē demōstratō nōd latoris eger aggrēso. ēē

TWELFTH CENTURY.

FIG. 61.

indignis uariisq; qd magis parati se offendibz. ad illud ea maxime qd aduocant
 cum psonis. et oibz appendicis qd sub pntia nra recipimus. Tunc ad pntia. Lincen
 sub obsequio dñi nri pntia. ut uice uia loci pntia sollicitate qd aduocant pntia. uelle
 i psonis san magis pntia ab aliquo pntia

THIRTEENTH CENTURY.

Falsus de suis uisumof utiq; pntia pntia. Dm
 falsus. pntia ludo inspectio. pntia pntia et ut
 Dm pntia dñi de Muenber. alio in pntia. ut
 pntia pntia pntia pntia pntia in dñi Muen

THIRTEENTH CENTURY.

Min di pntia pntia. pntia pntia. pntia. pntia
 pntia. pntia pntia. pntia pntia pntia. pntia pntia
 pntia. pntia pntia. pntia pntia pntia. pntia pntia
 pntia pntia. pntia pntia. pntia pntia pntia. pntia pntia

1315

FIG. 65.

Was wir liebe und gute thungen mit Bruderh

1445

Es woad es nicht achte tag darnach gesten den in aus dem Alt künde enger
mit junc wie es sich eger woad (ung hat her Talt gerade & es auch wader

1461

Aufsuchtigen Kiedliche hemigige Auch entliche von
Festung gesten und wir vber das Be Ich

1512

Ich gebung kein Dorfer und Ballinns, allein lest mir man
precepten auf der dysschen sollen, Manthor sefft und Kinnels

1572

FIG. 66.

called "Secretary" which with only slight modification still survive. These Secretary letters, forming the first sloping written alphabet ever introduced into England, are reproduced here as being of a most interesting nature (Fig. 67). It will be noticed on examina-

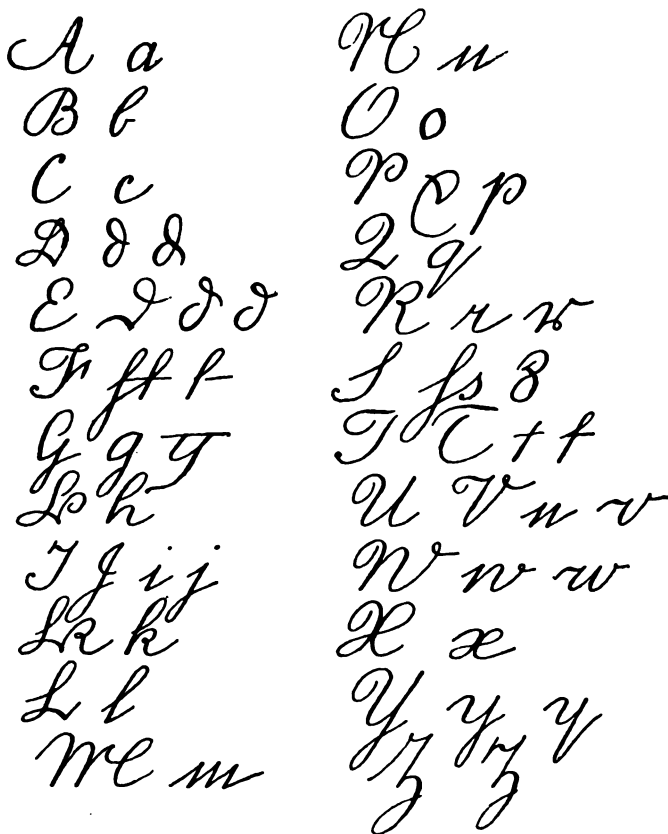


FIG. 67.

tion that all the more complex outlines have now been dropped as for instance the **s**, **r**, and **p**, and where not dropped have become much simplified e.g. the Capitals **H**, **K**, **M**, **N**, &c. This sloping alphabet has been in general use for two centuries, Verti-

cal Writing having disappeared one may say almost completely from every department of Caligraphy.

The sloping innovation was considered so favourable to the development of a new art (the art of flourishing) by which Writing Masters could exhibit their wonderful caligraphic gymnastics that it quickly became general and in a comparatively short time universal.

Mysterious and incapable of explanation are the phenomenon and the fact that no recorded serious attempt has ever been made to revive the discarded and forgotten Vertical Style until about seven years ago, when the first Series of Headline Copy Books in Upright Penmanship appeared, as the pioneer of a movement that has grown to most gratifying proportions. Literature on Vertical Writing followed, as did also a still more complete and comprehensive series of Vertical Writing Copy Books, and these may fairly be looked upon as the precursors of a revival that shall replace Upright Penmanship on a foundation, which is as scientific and permanent as it is ancient and unrivalled.

Several remarkable coincidences have attended the revival of Upright Penmanship in England and on the Continent. In the former both Educational and medical strivings and aspirations towards the Vertical were made independently and simultaneously. Indeed it was not until some time subsequent to the publication of the first series of Vertical Writing Copy Books, that the author discovered, quite accidentally, that medical talent had been engaged on a similar quest, had prosecuted a similar investigation, had arrived at the same conclusion, and had given utterance to the same decisions in various books and pamphlets.

The Educational movement was originated and promulgated by a Teacher who had been a Vertical Writer from his youth, and it was therefore the natural outgrowth of a life study, the inevitable development and expression of a long and varied experience, in which the superior claims and advantages of the System of Vertical Writing had been demonstrated repeatedly ; and demonstrated, be it added, under circumstances the most unfavourable and crucial. The Medical Investigation which was carried on simultaneously

appears to have arisen from quite a foreign source although it resulted in an identical issue. Spinal Curvature and Short Sight had become so general amongst School-children and were increasing to such an alarming extent, that a special enquiry into the cause of such prevalence by medical men was considered imperative. In the course of this important enquiry many valuable discoveries and suggestions were made, and as previously intimated these researches culminated in the astonishing revelation that, first, Slanting Writing was the undoubted cause of such seriously impaired functions and health, and, second, that Vertical Writing was the only remedy that could be prescribed. The wording of their decision and prescription has already been given, it could not be in more positive and unqualified terms (see p. 16).

These concurrent agitations dated from about the year 1870 to the year 1887 when the two forces combined (each being complementary to the other) and now the united powers are concentrating their energies on the same enterprise, and towards the one object of **Establishing the Writing of Our Country on a Sound Hygienic, Educational, and Caligraphic basis viz. on the principles of Upright Penmanship.**

But stranger still, whilst all this was proceeding in Great Britain an exactly identical and dual movement was being prosecuted in several centres on the Continent with precisely similar features, the Medical taking the lead or predominating over the Educational as it has done at home.

Teachers in Switzerland, Wurtemberg, Austria, Germany and Denmark, as well as in England, strongly resented this imaginary encroachment upon their rights; and that they therefore denounced the finding of the Doctors as an infringement of their prerogative goes without saying. "Was it to be thought or even dreamed of that teachers did not know what they were about? that the entire profession had been teaching an absolutely pernicious style or 'System of Writing for all these years and generations? Perish the thought! Doctors were—well, to put it mildly—mistaken, and knew nothing about Educational matters at all!"

Unfortunately a lamentably large number of teachers, both at

home and abroad, still shelter themselves behind this disreputable and unworthy protest, wilfully closing their eyes and ears to the evidence and facts, and refusing to be either convinced or converted. This kind of opposition soon melted away on the continent and resolved itself into a much modified but rational mode of objection. As will be seen immediately, the logic and facts of the Experts have won a hearing and established their verity, thus opening up avenues along which "Vertical Writing" is rapidly riding on to victory. But here the phlegmatic character of the Britisher asserts itself for notwithstanding the most vigorous circulation of literature on the subject, despite the unanimous and united testimonies of hundreds of professional gentlemen both Medical and Scholastic, and in the very face of the numerous triumphs of the System wherever introduced, the "English Teacher" is in many cases supremely indifferent to the matter, the Educational Press gently pats Verticality on the back, whilst the English Government and Education Department appear to be oblivious to the whole question. (See note, p. 192.)

If we cross the channel what a contrast meets us. Teachers there have become alive to their responsibilities in the matter, large numbers of the most prominent educationists have embraced the system and adopted it ; numerous teachers are using and recommending it ; Educational Societies and Corporations are pronouncing in favour of it ; Hygienic Councils are approving of and promoting it ; and Cabinets are not only sanctioning its use but prescribing it in the schools of their dominions. The crusade is active and countries are rivalling each other in their endeavours to be in the van. From a voluminous correspondence with Drs. Bayr (Vienna), Kotelmann (Hamburg), Lorenz (Vienna), Scharff (Flensburg), Schubert (Nuremberg) and other eminent Physicians and Teachers it appears that "**Vertical Writing**" is being adopted eagerly by the profession in many districts of these countries. In Vienna alone for example Upright Penmanship is practised in no less than 80 Schools with 300 classes, and by 100 Schools in Bavaria. A brief epitome of the chief events in the history of this agitation on the Continent will not be out of place.

HISTORY OF VERTICAL WRITING AND ITS REVIVAL 187

The question as to the importance of Slope or direction in writing was raised by Drs. Ellinger and Gross in 1877-8, with the result that Roman characters with vertical downstrokes were recommended in preference to sloping German letters. Dr. Martins of Ansbach district Medical Officer of health next brought the subject before the Central Franconia Medical Chamber in 1879. In the following year Dr. Paul Schubert addressing the same Medical Board made an attempt to show that perpendicular writing must supersede the present sloping style, and Dr. Cohn at the Naturalists' Congress in Danzig simultaneously declared himself for "steep" writing, being quite in ignorance of Dr. Schubert's action. Following immediately upon this come investigations by Drs. Mayer (Fürth), Daiber (Stuttgart), Weber (Darmstadt) and by the Paris Commission who in a body declared themselves in favour of Vertical Writing. Opinions were of course still divided, and in his prize essay on the Causes and Prevention of Blindness, Professor Füchs declared that the final decision was only to be arrived at from experiments, systematically conducted, in Vertical Writing in whole classes and beginning with the first school year. It was reserved for the Central Franconia Medical Board, which at its sittings never lost sight of Upright Penmanship, to attack and promote this question bringing it nearer to the final issue. In consequence of a motion passed in 1887 by this board, The Royal Bavarian Ministry of the Interior decided that experiments in Vertical Writing should be undertaken in Schools, on a larger scale. Hence in the Autumn of 1888 two first classes of the public School in Fürth and two similar ones in the training college in Schwabach began instruction in writing exclusively in the perpendicular style. These experiments were supplemented in the Autumn of 1889 by three first public School classes in Nuremberg as well as by the first class for preparation of the humanistic gymnasium. At the same time perpendicular writing was introduced into a series of Classes by Dr. Bayr in Vienna and in Flensburg under Principal Dr. Scharff.

From all these schools the experiences were most favourable to Vertical Writing. The declaration of its superiority in relation

to erect healthy postures has been verified and confirmed to the fullest extent, whilst as to speed both Drs. Bayr and Scharff testify to the greater rapidity with which Upright Caligraphy can be produced. "My best vertically writing scholar requiring 24 minutes whilst the best oblique writer required 30 minutes to write off a certain prescribed poem."

The results obtained by Miss Seidl, municipal teacher at Vienna, are identical and equally gratifying.

Her letter on the point is so interesting that we reproduce a translation of it.

"My female pupils whose instruction I directed from the first class onwards till they passed over into the City middle class school (i.e. for five years) during the four school years from 1885-6 to 1888-9 wrote the usual sloping writing with oblique middle position with a 30° to 40° angle of inclination of the copybook marked on the desk before them.

"At the beginning of the school year 1889-90 I introduced some of my pupils to Vertical Writing whilst the others kept to Sloping Writing. In this way it was possible to ascertain in the course of a year by personal inspection what were the essential advantages which Vertical Writing offers over Sloping Writing.

"During the whole of my nine years' experience in the School I contended with all conceivable means against the crooked sitting and oblique vision of the children in the writing lesson, but I must honestly admit it without the desired result, and in the cases where I obtained a good bodily posture, the Caligraphic outcome did not correspond to the demands hitherto made by Sloping Writing, that is to say it was too steep or too near the Vertical.

"What I with Sloping Writing obtained only in an imperfect way in spite of long and tiring effort, Vertical Writing made possible even in a few weeks of its use—viz. a fine upright position of body, avoidance of the harmful inclination of the head, and of the no less injurious leaning of the chest on the desk.

“From the correct attitude of body follows also a greater distance of the eyes from the writing. The pupils wrote throughout—some very short-sighted ones excepted—with the normal distance of the eyes from the Copybook, several indeed with more than the normal distance.

“The transition from the Sloping Writing, which had been practised for four years, to Vertical Writing involved no kind of difficulty to the children, either in regard to posture of body or in technical respects.

“As regards faultless posture and beauty of Writing, all the pupils yielded thoroughly satisfactorily and indeed often surprising results. In a short time most of the Vertical Writing children made twice as great improvement in their Writing, a large number even four times as great.

“On comparing a Copybook in which the Writing is at first Sloping and afterwards Vertical, it could be seen with satisfaction what an incomparably more favourable impression Vertical Writing made on the beholder in contradistinction to Sloping Writing.

“In respect to rapidity of production too I have met with no difficulty of any kind as regards keeping the lines parallel to the edge of the desk and maintaining the correct attitude. Indeed in Writing Competitions undertaken for the purpose of putting the question to the test of experiment, many of the Sloping Writing children fell behind those who wrote Vertically.

“In respect of clearness and legibility, and therefore beauty of Writing, specimens of Sloping and Vertical Calligraphy and rapid Writing show a very significant difference, decisively in favour of Vertical Writing.

“Finally it should be remembered too, that School Discipline finds a great support in Vertical Writing, because it renders possible a better and easier supervision of the children in the Writing lesson.

“CAROLINE SEIDL, Teacher.

“Vienna, November, 1890.”

Many associations of teachers as well as individual Headmasters have approved of and adopted the Vertical Writing, e.g. the Lubeck Association in May 1891, so that now in a very large and increasing number of cities and centres the new system is making rapid headway. It can therefore be safely stated that in Switzerland, Germany, Austria, France and Denmark the Vertical Writing has got a sure footing and has every prospect of making good its claims and position.

The Royal Bavarian Ministry prescribed Experimental adoption of Vertical Writing on a larger Scale 1892.

The Royal Imperial National School Board of Brüm (Moravia) decreed Experimental Introduction of Vertical Writing in its Schools for School year 1891-2.

The Royal Imperial District School Board Inschkau Bohemia in June 1891 decreed the discussion of Vertical Writing in the Conferences. Consequently some 500 Schools have adopted it.

The Imperial Educational Authority of Grand Duchy Baden ordered experimental introduction of Vertical Writing into their Schools.

The Berlin Teachers' Union requests City School Commission to introduce Vertical Writing experimentally.

In Troppau (Austrian Silesia) the District Teachers' Conference unanimously resolved to introduce Vertical Writing into all public and City Schools.

The Educational Authorities have already set on foot the practice of Vertical Writing in Frankfort on Maine.

In Flensburg all save three schools write Vertically.

Dr. Bayr says that "over 400 Educationists have visited the "Vertical Writing Classes in the Institution under my control ; "enquiries are coming in from every side."

The Royal Imperial National School Board Bohemia (May 1891) declared :

1. Vertical Writing to be preferable to Sloping Writing from the Hygienic Standpoint ; and also
2. Declared itself favourable to the Experimental introduction of Vertical Writing into its Schools.

The twin Resolutions of the Vienna Council and the London Congress are a very fitting consummation to the sister campaign and to the previous deliverances of authoritative Educational and Medical Corporations to which reference has been made throughout the pages of this work. The appended list of Congresses, Councils and Celebrities, the latter distinguished for their scientific and educational attainments, who after patient and exhaustive research aided by profuse experiments have emphatically declared in favour of Upright Penmanship will indicate the extent of the reaction on the Continent.

CONGRESSES AND COUNCILS.

1. Naturalists' Congress, Dantzic, 1880.
2. Medical Council of Middle Franconia, 1887.
3. International Congress of Hygiene, Vienna, 1887.
4. " " " " Paris, 1889.
5. German Educational Union of Prague, 1891.
6. Royal and Imperial School Board, Bohemia, 1891.
7. Imperial and Royal Supreme Council of Hygiene, Vienna, 1891.
8. Seventh International Congress of Hygiene and Demography, London, 1891.

In addition to the above many other Corporations have approved of and recommended Vertical Writing as the Lubeck Association, previously referred to, The Paris Commission and the Buda-Pesth Supreme Council of Education. The Supreme Hungarian School Board in March 1891 prescribed Experimental adoption of Vertical Writing by its Schools.

UNIVERSITY PROFESSORS AND MEDICAL SPECIALISTS.

1. PROFESSOR GLADSTONE : School Board for London.
2. MR. NOBLE SMITH : Surgeon and Specialist, London.
3. PROFESSOR DR. JOSEPH HEIM : Chief Physician of the Theresian Academy, etc., Vienna.
4. PROFESSOR DR. E. FUCHS : Ophthalmologist and Specialist, Vienna.
5. PROFESSOR DR. TOLDT : University Professor of Anatomy, Vienna.
6. PROFESSOR DR. PAUL SCHUBERT : Oculist and Specialist, Nuremberg.
7. PROFESSOR DR. A. VON REUSS : University Professor, Vienna.
8. PROFESSOR DR. J. CSAPODI : University Tutor of Ophthalmology, Ystvan.

9. PROFESSOR DR. JULIUS DOLLINGER : University Professor and Member of National Council, Hungary.
 10. PROFESSOR DR. ALBERT : Commissioner of Health and Specialist on Spinal Curvature, Vienna.
 11. PROFESSOR DR. J. VON FODOR : Specialist on Hygiene, Buda-Pesth.
 12. PROFESSOR DR. ALOIS KARPF : Custodian of Library and Royal Commission for Entails, Vienna.
 13. PROFESSOR DR. KOTELMANN : Educationist and Editor of Journal of School Regimen, Hamburg.
 14. PROFESSOR DR. AXEL HERTEL : Medical Officer, etc., Copenhagen.
 15. PROFESSOR DR. A. LORENZ : University Professor, Vienna.
 16. DR. W. SUPPAN : Director of Academies and Member of National Council of Education, Hungary.
 17. DR. MARTIUS : Medical Officer, Ansbach.
 18. DR. GLAUNING : Examiner for the City Schools, Nuremberg.
 19. DR. WEBER : Darmstadt.
 20. DR. LOCHNER : Medical Officer, Schwabach.
 21. DR. G. MERKEL : Medical Officer and President of Medical Council, 1879, Nuremberg.
 22. DR. W. MAYER : Specialist and Medical Officer, Fürth.
 23. DR. O. SOMMER : Brunswick.
 24. DR. A. SCHARFF : Educationist, etc., Flensburg.
 25. DR. GOUBER : Commissioner of Health, etc., Vienna.
 26. DR. E. HANNAK : Principal of the Vienna Training College.
 27. DR. KARL STEJSKAL : Royal Imperial School Inspector, Vienna.
 28. DR. FRANZ WIEDENHOFER : Vienna.
 29. DR. E. BAYR : Headmaster of City of Vienna Public School.
 30. DR. KARL TOMANETZ : Vienna.
 31. DR. DAIBER : Stuttgart.
 32. DR. KRUG : Dresden.
- &c. &c. &c.

Dr. Eulenger declared for Vertical Writing in 1885.

The celebrated oculist Dr. Hermann Cohn after visiting Vertical Writing Classes at Vienna has declared for the Upright System (1892).

INSPECTORS, ETC.

ALOIS FELLNER : Imperial and Royal Inspector, Vienna.
 LAURENZ MAYER : Imperial and Royal Inspector, Vienna.
 FRANZ KLIMA : Imperial and Royal Inspector, Littah, Moravia.
 L. WIESMANN : Secondary Teacher, Winterthur.
 FRANCIS WAAS : Member of School Board, Vienna.

NOTE : Since the passage on p. 186 was first written, a change has come over the spirit of the scene, and many signs of vitality and growing interest have exhibited themselves both amongst

teachers, the Press, and the Education Department. The last-named has made a material advance, and from being antagonistic have now declared that "The revisors of Handwriting for the "Education Department" (Whitehall) "will place Vertical writing "on the same footing with other styles of writing." Through many of its representatives (H.M. Inspectors) the Department speaks still more decisively in favour of Upright Penmanship. We quote from the Blue Books of 1890, 1891, and 1892 : "Vertical Writing "appears to be most easily taught, and to be the best for the right "physical conditions of the eyesight and the spine" (Rev. T. W. Sharpe, M.A., Senior Chief Inspector).

"Many schools are now adopting the Vertical style of writing. "It is said to be easily acquired, and to enable the children to "adopt a more upright and therefore more healthy posture while "writing. It has also the merit of clearness and legibility, so "that I have no doubt it will spread" (Rev. C. F. Johnstone, Chief Inspector).

"A growing tendency to an Upright rather than a sloping "style" (R. Ogilvie, Esq., M.A., LL.D., Chief Inspector).

"Handwriting has improved, especially in those schools in "which the Upright style of writing has been adopted" (F. B. de Sausmarez, Esq., H.M.I.).

Another Chief Inspector says "The writing was about the best "I have seen. The boys are taught the Upright or Jackson's Style."

Then finally the attitude of the Press has entirely changed ; from being cynical, then patronising, it has become appreciative and sometimes enthusiastic. There is no doubt whatever that all classes of the community are recognising the claims of Upright Penmanship more widely every day, and that the lethargy of the past is quickly disappearing and giving way to an interest which occasionally rises to excitement. In the United States of America specially is the movement making headway. The Vertical craze they say has "caught on to stay," and our American cousins may be said to have "gone for" Upright Penmanship, as few, if any, of the large publishers have failed to issue one or more sets of Copy Books in the "new style" of handwriting.

CHAPTER XII

OBJECTIONS TO UPRIGHT PENMANSHIP

WE are living in stirring times. Contests are raging all around us. The very atmosphere seems charged with the elements of warfare. No department of life is free from the excitement. Theology fairly bristles with knotty questions. Science teems with rival hypotheses, often contradictory ones. And education is overloaded with both novel and timeworn theories that are driving the ordinary mortal almost to distraction.

Yet we must go with the times in which we live. Everything must be "up to date," or it will be hopelessly left. As an illustration, education fifty years ago is not to be compared with education of the present day.

It is with an educational problem—a most valuable and vital one—that we have to deal at the present moment, a problem bearing not only on the school life of our children, but on the after life of the whole community.

The issues of this controversy are, indeed, far reaching, entering as they do into every development and occupation of society.

For many years there has been before the Caligraphic world a keenly debated question as to what style of handwriting is the best, and most people nowadays are aware that the respective claimants for public favour are Vertical Writing, or, as it is frequently called, Upright Penmanship, and Sloping Writing, otherwise known as Oblique Writing, or Slanting Writing. (Chaps. II. and III.)

The latter style has been in fashion and use amongst us for some three hundred years, and its votaries are naturally somewhat

perturbed by the arrogant claims of its ancient but revived rival. Of course we shall have the survival of the fittest in the long run, but what we are concerned with just now is "Which is the fittest?"

Both styles lay claim to the proud distinction, but both cannot secure it.

Upright Penmanship is undoubtedly the oldest system in existence, but our friends the "Slopers" retort, that if Alphabets and Writings were originally Vertical, they were mere evolutions of the Dark Ages, and these Upright Letters became changed into Oblique characters as society became civilised and refined. Verticals respond again, "Yes, we admit that Vertical Writing was evolved in the Dark Ages. We also readily grant that it was changed—to the serious injury of all human interests—into "Sloping Writing in the Middle Ages, but there is something more, equally patent and equally true, viz., that Handwriting for the first time in its history is now being perfected hygienically and scientifically into an ultimate and absolute Verticality in the latter age or nineteenth century.

"Moreover, our mediæval fathers, true in a measure both to nature and art, faithful in some degree to both health and science, were, fortunately for us, enlightened enough to see that they dare not, and consistently could not, adopt this principle of Slant altogether, and therefore is it that good old Upright Roman type survives to our own day, in spite of the effort that was made by fanatical enthusiasts in 'Slopery' to suppress it."

There is a great deal more in this rejoinder of the Verticals than at first sight appears; but how many points Verticality scores in the argument the reader must decide for himself, as our exclusive purpose is to examine carefully and critically—may we also add impartially?—those objections to Upright Penmanship which have been advanced from time to time by advocates of Slanting Writing.

The writer of this manual has been interested and engaged in the investigation of Caligraphic problems—with a special regard

to Vertical Writing—for a very long period, and during the last ten years or so he has taken much pains to obtain the views of Educationists on the subject, and to collect and preserve the objections which Sloping writers (I beg pardon, I mean, of course, writers of the Sloping Style) have brought against the system.

It goes without saying, that times and again these ardent Slopers—burning with zeal towards Obliquity, and consuming with hate against Uprightness—have given themselves away, as, for example, when they impulsively declare that Sloping letters are as legible as Vertical letters of the same length or when they assert—in the face of crushing evidence to the contrary—that Slanting Writing does not tend to produce awkward and unhealthy postures. With such obvious absurdities we have nothing to do here. They do not need, and certainly do not deserve reply, their refutation is self-evident.

We may safely presume that by this time all that **can** be said against Vertical Writing **has** been said ; that the Sloper's ammunition is spent and his last charge fired. Yet Verticality survives unhurt, as bold in its claims as ever, as unsparing in its condemnation of Slope as ever, and as sure of ultimate victory as ever.

We may prelude our examination of these objections by remarking that they emanate solely from opponents who are **practically** ignorant of the system. Such objectors are theorists only, having never either taught or practised the style for themselves, nor have they acquainted themselves with its working and effects in other classes and schools.

Verticality courts criticism, or it is worth little, but a few words from one who has tested the system would go further and carry more weight than a whole essay from one who offers nothing but speculative and unverified arguments.

These objections to which we now address ourselves divide themselves naturally into two sections—the sentimental and the practical.

Curiously enough, there are about the same number in each section.

Sentimentalists declare with regard to Vertical Writing that :—

1. It does not look nice.
2. It will not do for Girls.
3. It is not natural.
4. It is only a fad.
5. It is only a financial speculation.

Our more practical antagonists assert with regard to Vertical Writing that :—

6. It destroys individuality.
7. It induces backward slope.
8. It induces forward slope.
9. It is inferior in speed.

10. It is objected to by Inspectors, Parents, Teachers, and Merchants.

Verily this is an alarming list of charges, which, if substantiated, would not only imperil but actually destroy all hope of Upright Penmanship ever securing even a modicum of public patronage. We therefore propose submitting every clause of the indictment to a very strict scrutiny, so that any force or virtue contained in them may be eliminated and recognised in its bearing upon the whole controversy ; and first as to

THE SENTIMENTAL OBJECTIONS

We are somewhat reluctant to acknowledge the very existence of Sentimentality in the discussion. It is a confession of weakness on the part of Slopers which is anything but creditable or honourable to the profession.

Every **true** teacher would indignantly protest against the introduction of any such ingredient into the argument, and surely every sincere teacher would repudiate the idea that his judgment was influenced or determined by what is, after all, bias or prejudice. What can we say, however, when the only objection a teacher can urge is—

1. “It does not look nice!” “It is not pretty!” “I don’t like it !”

Such opposition is not criticism. Ask these people **why** it does not look nice, and their lips are sealed ; they are dumb, if not dumbfounded. And yet such irrational objections have frequently been given in our hearing as the **only** reason for rejecting the system of Vertical Writing, a system which, for aught he knows to the contrary, may be infinitely superior and preferable to the one that the teacher has for years been inculcating. In justice to the profession it must be confessed that these "pachyderms of "prejudice" are gradually diminishing in numbers, and we ardently hope the race will rapidly become extinct. Such people are not pleasant to argue with, for they are as dogmatic in the (not always courteous) expression of their prejudice as a mathematician is respectfully confident in his most conclusive demonstrations.

Moreover, should we examine the objection thus directed against the alleged ugliness of Vertical Writing, we are constrained to reply that the chief requisite of good writing is not beauty at all, but clearness ; nay, we may go a step further, and assert that "beauty" is not even an essential quality of a really good Handwriting, but that it is quite a subordinate or secondary consideration indeed, which can have no material bearing on the issue. Granted that the letters of our alphabet are simple, bold, and accurately formed, who shall insist that they must be ornate or elegant ? This quality of beauty belongs rather to the domain of Ornamental Penmanship, and has no claim to a legitimate place in plain Handwriting. Besides, many sincere critics mistake the feeling excited by the unusual aspect of Upright Penmanship for æsthetic displeasure. Surprise is not annoyance, and novelty is not necessarily ugliness, since in daily life we constantly see how a dress or garment that at first sight offends the eye, or seems to transgress the canons of art, often becomes in a very short time so naturalised, that a costume free from what was at first deemed a disfigurement strikes us with even greater unpleasant surprise. Thus our lives through, ideas of beauty are being continually modified, altered, and even reversed.

Now, in the matter of Vertical Writing there is nothing that can by any stretch of the imagination be called contrary to good taste,

much less ugly. A right line is equally beautiful in whatsoever direction it may be drawn to the eye of the observer—flat, oblique, or upright.

Roman type has never been condemned because of its absolute Verticality ; trees are not trained to slope because they are thought unsightly when upright ; houses are not built at oblique or leaning angles because the Tower of Pisa is pre-eminently and exquisitely beautiful as compared with other—ugly because perpendicular—towers.

So far as we know, Obliquity has never posed as the only ideal of beauty in any branch of Literature, Science, or Art, and a question of a rather delicate nature might be raised as to the reasons why certain individuals have such a strong predilection for “Obliquity” and “Slopedom” in general.

The fact that thousands of Sloping writers, in spite of their sloping proclivities, consider Upright Penmanship both artistic and beautiful, and that many thousands of Verticals are of the same opinion, shows the worthlessness of such censure, and proves beyond dispute that before the system of Vertical Writing be rejected, something more logical and tangible must be forthcoming than the sentimentality of bias or prejudice, of “liking” or “not liking.”

2. “It will not do for Girls!”

Involuntarily we exclaim **Why?** What is there in Slope, what special and inherent virtue that renders Slant or Obliquity more suitable for Girls than Uprightness or Verticality? The grumblers hesitatingly reply: “Well, you know, it doesn’t seem natural or “proper for girls to write in the Upright fashion, and I don’t “think it would suit them at all ; in fact, I wouldn’t allow my “daughters to write in that style for any consideration whatever, “don’t you know !” Rational, is it not? Our own conviction, born of extensive observation and confirmed by long experience, is, that Vertical Writing is just the very style for Girls, the only hygienic, and the only proper system for them to adopt. I quote from the work on “Spinal Curvature” by that eminent specialist, Mr. Noble Smith, who observes :—

"The twisted and curved position of the spine **caused by writing** is doubtless a very potent factor in the production of lateral curvature. The more Slanting the writing the worse the position, and I would strongly advise that Upright Penmanship be universally substituted for the Slanting. . . . The posture necessitated by ordinary writing is probably that which causes more harm to the spine than any other, but the system of Upright Writing, so ably advocated by Mr. Jackson, is calculated to reduce this harm to a minimum."

This deliverance is conclusive to any unbiassed mind, and the objection should require no further refutation. Vertical Writing not do for Girls? If the utterers of this quibble could see a tithe of the beautiful specimens of Vertical Writing by Girls which come under the notice of the writer every year they would for ever hold their peace. And it may as well be frankly avowed here and now, that one of the chief potencies in the very inception of this "campaign of Verticality" was the adaptability of the system to the female hand, combined with the numerous and charming examples of that style by lady writers that had already appeared. Let the reader, and specially the objector, examine the Caligraphic productions of Queen Elizabeth, Lady Jane Grey, Eliza Cook, "George Sand," Rosa Bonheur, Hon. Caroline E. Norton—popular celebrities—and every doubt as to the suitability of Vertical Writing for Girls will at once vanish away. Many of the specimens are simply superb, and no equally appropriate style could possibly be conceived; indeed, so readily do the fair sex adapt themselves to this system, and so easily, naturally, and perfectly do they write it, that "**for them alone**" it would have been expedient if not obligatory to introduce it. On every ground Vertical Writing is more suitable and necessary for Girls than for their more robust brothers the Boys, and we challenge those who differ with us to adduce one substantial argument to support their hypothesis.

3. "**It is not natural.**"

Why? we once more ask; and echo answers **Why?** After that, unbroken silence. If we try to seek a reason for ourselves the

result is identical. Nothing is the result. The Slopers once more allow zeal to outrun discretion. If Vertical Writing be so very unnatural, how is it that all original alphabets are Vertical? that all writing up to the Tudor Period was Vertical? that no happy Sloper ever originated an original Sloping Alphabet? If we read history aright, the sixteenth century was quite unique in the immense number of courtiers and statesmen versed in the arts of the most questionable diplomacy and intrigue. Slanting Writing had its birth, infancy, and youth time in this atmosphere and environment of political and moral obliquity. Was all the penmanship of the earlier period unnatural? If so, we may earnestly pray for a return to the abnormal or unnatural, for no Slanting Penmanship of the present or past can approach to it in excellence.

Why is it unnatural to make a perpendicular stroke? No one knows, and Sloping writers are courting ignominious defeat when they make rash statements so utterly contrary to fact and common-sense, merely for the sake of saying something that they think many people will accept without question. Now we are going to turn the tables on our opponents, and fearlessly pronounce sentence against Sloping Writing, denouncing it as not only unnatural, but atrociously unnatural, for it cannot be written in a natural position, as we have already seen. The posture required for it, and inseparable from it, is artificial and painful, the spine is twisted, the eyes are unequally exercised, the chest is compressed, the wrist is twisted, and many of the muscles of the hand kept in a constrained attitude. Then, again, it is unnatural because, after three hundred years, there is not the smallest approach to consistency amongst the advocates of "Slant" as to any of the points of detail in its production, even the "angle" of slope has yet to be discovered, for "nobody" "knows" what that angle ought to be. . . . **Let those that live in glass houses refrain from throwing stones.**

4. "It is only a Fad!"

A very frequent and never-failing retort of "Slopers." "I want no fads!" "Ah! another fad!" Thus our considerate critics add insult to injury. A Fad?

Had the system of Vertical Writing been an actual novelty instead of being the oldest system in existence, and had it been brought forward without support from logic, science, or facts, then, perchance, there might have been some justification for this insulting charge. But where is the fad? Is it in the principle or in the revival and propagation of it?

We exhort the Slopers to find and exhibit the fad, and we shall be delighted to hear from any fortunate solver of the problem when successful.

If Vertical Writing be a fad, then the cream of the Educational profession are faddists, for scores and hundreds of the most prominent teachers and pedagogues the world over are now Verticals, and the anti-Slope crusade itself was inaugurated and is now being conducted by a veteran who, for a quarter of a century and more, has studied, practised, and taught all styles of Penmanship, with the result that he is assuredly convinced of the great superiority of Vertical Writing, not only as a subject of instruction in the class-room, but as a system for adoption both in public and private life.

5. "It is only a Financial Speculation."

Sentimentality can be cruel, and this is undoubtedly the "un-kindest cut of all." It would not only fell us to the ground, but administer a few lusty kicks to our prostrate form in token of its sincerity. Shall we answer the charge? Have these objectors no self-respect? Do they really intend to court exposure?

There is a very great deal of nonsense talked nowadays against what is for private profit. The talkers seem to ignore the fact that they themselves are living for little else. Do they refuse to buy tea and sugar from the grocer because he sells for private profit? Where is the man that does not work for private profit? Is the world filled with disinterested philanthropists? Are our objectors in this last highly exalted category of terrestrial heroes?

The accusation is as pointless as it is poisoned, and may be relegated to the lumber-room of oblivion as nothing but a "brutum fulmen," without cause and without effect.

Leaving the arena of sentiment we now enter upon quite a

different field of practical inquiry, a field where common-sense exercises some influence, where intelligence is recognised as an entity, and where reason is permitted to have a voice, the field, viz. of—

PRACTICAL OBJECTIONS

It is necessary at the outset to repeat the warning that as these practical objections originate with those who are not practical objectors, they are deprived of much of their power and influence in the controversy.

6. Vertical Writing destroys Individuality !

I think one result of this chapter will be to convince the majority of readers how very dangerous it is to make rash and unfounded assertions, for, as we shall see presently, not a single one of the numerous objections herein considered will be found based on actual experience, logical argument, or positive fact. When the question is asked, **Why** does Vertical Writing destroy Individuality? the answer is, "Because it makes everybody write alike." Now we do not accuse this class of objectors of want of sincerity so much as of a lack of perception. The delusion under which they suffer is to be traced to a fact which is naturally misleading at the first blush.

For centuries it has been the great ambition of teachers to secure in their schools and classes a standard of excellence in imitation and uniformity that shall distinguish their institutions as being above the average of their kind. Their cherished ideal has been "perfect uniformity of style all through the school," and when in an isolated case some approach has been made towards this "ne plus ultra" of Calligraphy, the popularity and reputation of that school have gone up by leaps and bounds.

Teachers have occasionally boasted to me that their old pupils can be recognised the world over by the style of their writing, but these instances of even approximate uniformity are conspicuous by their rareness among Sloping writers. Now in the history of Vertical Writing in schools the case is reversed, and it is the exception where this wonderful uniformity is absent. The usual comment of inspectors, for example, in Elementary Schools where

Vertical Writing obtains is, "Uniformity is excellent," or, "These books might have been written by one and the same boy" (Figs. 18 to 25).

A success so phenomenal, an imitation so unusual, a parallelism and uniformity so unknown in the annals of Sloping Writing, have given rise in the minds of even sympathetic judges to the very natural apprehension that where there is such a unique coincidence of style in the Copy-book specimens there must be a corresponding sameness in the ordinary Handwriting of the matured and adult classes or individuals, resulting in an absence of all diversity and individuality in the style or styles permanently adopted. Groundless alarm!

For it must be remembered that where greater width spaces exist, as in Vertical Writing, there also must obtain greater scope for variety and individualism. Is it for a moment to be supposed that Individuality consists in any given degree or degrees of Slope? If so, which degree or degrees of obliquity exhibit the maximum of this characteristic? Slant is simply a matter of training, the product of environment, and is not the independent expression of an internal, mental, or other potentiality.

Consequently Slope can have no actual bearing on the discussion, as it is an imported element from the outside utilised exclusively to serve the ends of a vague and ever-fluctuating caprice.

In the many thousands of specimens of Upright Penmanship that have passed under my notice I fail to detect any want of Individuality. The workmanship does certainly exhibit a marvellous uniformity of Verticality and legibility, but there is also present an equally wonderful amount of variety and peculiarity of style. Independent testimony, however, shall be adduced from two or three well-known authorities.

Lady Mildred Boynton, writing on this subject in "Longman's Magazine" recently, remarks:—"Nowadays the handwriting of the modern young woman has an individuality of its own, it follows no rule, is guided by nothing but her own taste, her own will . . . her writing is black, **Upright**," &c. &c.

Again, in the book by R. Baughan on "Character in Handwriting," we read concerning George Cruickshank's Vertical

Writing, "The whole of the writing is characterised by the signs "typical of originality or **marked individuality**, and the signature remarkably so."

Lastly, Professor Ruskin observes :—

"The best writing for practical purposes is that which most "resembles print, connected only for speed by the current line ;" and again, "All the hands of sensible people agree in being merely "a reduction of good print to a form producible by the steady "motion of the pen ; round, extremely upright, becoming more "or less picturesque" (we may interpret this to mean individualistic) "according to the humour of the writer."

Thus it is that Sloping writers merge into Vertical writers if their natures are vigorous and self-reliant. Sloping writers are made such originally, through perverted teaching, and in spite of their natural tendencies. Vertical writers are such by reason of their natural temperaments and individual characters.

As an illustration, Admiral Lord Nelson wrote an extremely sloping style, which was the result of his scholastic training. It was not only sloping, it was sprawling, and we presume it was this excessive slant that evoked the remark by R. Baughan, "The "tenderness is also evident in the sloping direction of the writing." Wonderful to relate, however, when he lost his right arm, and was driven to use his left hand, he very quickly acquired a Natural, Beautiful, and Upright Style of Penmanship, which continued without change to the end, and it was in this Verticality (not in his sloping writing) that the hero's true character displayed itself. Vertical Writing does not destroy individuality, nor, indeed, does it tend to diminish it, but rather, on the contrary, it serves to develop that element (see p. 221).

7. It induces the Backward Slope.

8. It induces the Forward Slope.

These two objections are grouped together, since the same reply is in great part applicable to both, and thus the pair will be disposed of at the same time.

Honestly we are not a little astonished that Slopers should be found capable of propounding such palpable contradictions. What we are asked to believe is, that the proper way to get

Sloping Writing is to teach Vertical Writing. If, forsooth, this be so, why the outcry against Verticality? Advocates of Upright Penmanship are in a bad way if, by learning it or teaching it, the result is either backward or forward slope. Verticality is reduced to the position of being merely a handmaid to Slopedom, an adjunct to Slant. The position is too absurd altogether. If the objection comes from one who has taught the system, it reflects on his manner of teaching it, because his results are contrary to general or universal experience.

Again, with regard to objection seven, let us assume for the sake of argument that there is any ground for it, and that in, say, a number of cases there does appear and develop a decided tendency to a backward slope. What then? Is it an evil to be avoided and condemned that some persons are so vehement in their opposition to it? The reply is manifold, and to some will be surprising. 1. For purposes of legibility there is no inferiority in backward writing. Ten degrees to the left will be as legible as ten degrees to the right. No one will dispute this after a moment's reflection. 2. For purposes of speed, it has been repeatedly proved that the backward style is superior to the forward slant. This fact is indisputable. Anyone may test this for himself, and he will be easily assured of the much greater ease of the drawing or following stroke, and the difficulty and resistance of the pushing or forward stroke, so prominent in ordinary slanting Penmanship. 3. Hygienically too, the heterodox slope is vastly superior to the orthodox inclination. Medical men and specialists are almost unanimous on this point. Let the reader assume an easy, erect, and square position before the table or desk, take a pen, hold it without twist, focus both hands in about the centre of the circle of vision before him on the desk, he will find he is able to produce back sloping letters and strokes without the slightest change of posture; but the moment he attempts to write in the ordinary slope, he will instinctively turn, twist, and wriggle himself into quite a different attitude, assuming, indeed, a posture that may be strictly termed a distortion; and 4. As regards ease in producing, there is no comparison between the two slopes.

If, then, for all practical purposes it is superior to the customary

angle of direction, who can reasonably object to it? Speaking as a teacher, I dare hazard the opinion that, supposing Vertical Writing had the effect, **which obliquely inclined** humorists and publishers assert it has, in producing backhand, the consequences could only be advantageous and beneficial to all concerned.

The ground, however, is now cleared for taking the aggressive in this reply, and to deny the soft impeachment in toto.

The teaching of Vertical Writing **does not**, and of necessity **can not**, tend to forward and backward slopes in Penmanship ; **does not** and **can not** induce Sloping writing in either or both directions. The charge is paradoxical, the position untenable. For it works out thus and with just as much reason. The teaching of Sloping Writing induces Upright Writing ; the teaching of Obliquity produces Verticality.

Candidly we do not believe in either dogma, and the illustrations of both in real life like the missing link — have yet to be discovered.

It is, of course, possible that many who are taught Sloping Writing may afterwards fall into the Upright Style — such, indeed, is the fact, but it is **in spite of** their training and not because of it ; and it is, of course, similarly possible that some who are taught Vertical Writing will, from a variety of causes, adopt the Sloping. This is equally a matter of history, but this again is the exception, and contrary to their training, not the rule and following from that training. Experience over long years substantiates this argument most satisfactorily.

Necessarily in the writing of Verticals there are incidental deflections from the absolutely Upright. Who could possibly write with perfect accuracy? But this occasional aberration proves nothing for the objector.

The teaching of Upright Penmanship so far has produced Vertical writers—strangely wonderful as this may seem to our critical reviewers—and we firmly believe that such will continue to be the order of things so long as Upright Penmanship is taught.

The specimens of writing by School Children given on pp. 40–47 are sufficient proof of the theory stated. Where in the examples is there any tendency to either a backward or forward slope?

That some Vertically taught persons revert to Slope we are bound to admit ; that so few desert the ranks of Verticality is matter of abundant surprise when it is considered that hitherto we have had very few competent teachers of the system, and until recently not a single comprehensive Series of Copy-books in the Upright Style of Handwriting. It is, we repeat, marvellous, that with such inefficient teaching, and so little of that, our Vertical writers are able to hold their own, and exhibit specimens of their Caligraphy in a World's Fair at Chicago, for instance, that shall evoke a general outburst of admiration at their unapproached and superior excellence.

As our teachers become familiar with the new style of writing, as they become better qualified to teach it, and as really good Vertical Writing Headline Copy-books become more generally used, to that extent we shall witness the disappearance of these comparatively few exaggerations and faults, and the growth of a system of Handwriting as beautiful as it is scientific and Upright.

We now come to one of the last objections urged against Vertical Writing.

9. It fails in Rapidity.

This objection has been dealt with elsewhere (p. 32 et seq.). Vertical Writing claims as one of its principal advantages a greater speed than is possible in Sloping styles. Having pledged ourselves at the beginning of this chapter not to expound but merely to defend, we may content our own minds, and satisfy the reader by saying that a system which has an **easier** posture, an **easier** stroke, and a **shorter** stroke must, in the very nature of things, be more rapidly written, and we therefore prepare to meet the last objection on our list, viz. :

10. Vertical Writing is objected to by Inspectors, Teachers, Parents, and Commercial Men.

Well, this is, or ought to be, the final blow, a veritable "coup de grâce," "**if true.**"

I regret to confess that it **is** true, **literally** true, **unquestionably** true, and yet it is not final, yet it is not conclusive, it is not fatal, and for this reason—The words "Inspectors, Teachers, Parents, Commercial Men," mean **two or more**. Therefore,

whilst we can truthfully—and at the same time sorrowfully—state that Inspectors, **two or more**, object to Vertical Writing, we can in the same breath, but with jubilant tones, just as truthfully declare that Inspectors, Teachers, Parents, and Commercial Men (**not two, but many more,**) greatly prefer Upright Penmanship, and do not object to it at all.

We shall be glad to satisfy any incredulous Sloper on this particular aspect of the discussion, as there are columns of influential names—Medical, Inspectorial, Educational, Parental, and Commercial—from which to select. Further, and finally, we have received from nearly every part of the world details or information confirming the report that Vertical Writing is meeting with ever-increasing acceptance, is being rapidly adopted, and is justifying the claims made on its behalf by revolutionising the world of Chirography in every district where it has been introduced.

It is for our readers now to decide how much value must be attached to the mass of objections raised against Vertical Writing. We have failed to find any warrant whatever for the charges, any solid ground on which they can rest, or authenticated facts which can account for them, and the conclusion, therefore, may be safely drawn, that until something more serious and solid be urged against it, the rock of Verticality is likely to survive all the blank cartridge attacks that Sloping devotees may bring to bear against it.

An apology is due to the reader, we know ; but had we neglected or ignored any one of these objections—even those which may warrantably be considered frivolous—we should at once have laid ourselves open to the charge of partiality, unfairness, or want of candour. At the risk, therefore, of being deemed needlessly prolix and particular, we have not excluded a single objection that has reached us from Oblique writers, and have accorded to each what we deem a sufficient reply. We really do not think in the whole ten objections, taken collectively, there is the virtue of even one serious obstacle or drawback to the system of Upright Penmanship.

Being as we are, most strenuous but purely professional expo-

nents of Vertical Writing, it would be suicidal policy to despise an adversary or pooh-pooh an objection, more especially if that opponent or that objection were supported by fact or truth. The day of discovery and disgrace would speedily dawn for the good old system it is our pride to uphold and preach, were that our procedure. No! rather exercise that respect which a challenger should always command, examine his arguments, credit him with sincerity and anxiety to know the truth. This we have attempted to do, and we trust with satisfactory success.

In our extensive visitation amongst teachers it has been continually borne in upon us that the whole of this opposition to Vertical Writing may be traced to not more than two sources or causes—principally one. Those two are ignorance and prejudice, the first comparatively or relatively, the second actual. Naturally, it is not conceivable that all teachers, or even a very small minority of them, should be specialists in every subject of their school curriculum, and therefore it is that we find only very rare cases where a schoolmaster or mistress has an intelligent knowledge and grasp of the science, art, and the teaching of Handwriting.

Consequently, when these objections—which appear very formidable to the ordinary mind—emanate from teachers who are not conversant with the advanced study of this subject, they are the more easily removed, and the inquirer is the more readily convinced of the superiority of Vertical Writing; but when the inertia of an unreasonable prejudice is encountered (a prejudice not open to conviction, as unfortunately is sometimes the case), then considerable difficulty is occasionally experienced, and the attack has to be taken right into the enemy's camp before he will confess himself vanquished.

In concluding this chapter, which, with the material in hand, we have tried to make as thorough as possible, we very cordially invite every teacher who may have a grievance or objection to urge against the system to send it up forthwith, and to lodge every complaint at the headquarters of Upright Penmanship, confident that it will receive immediate attention and all the consideration that its nature and importance deserve.

CHAPTER XIII

BIBLIOGRAPHY WITH SHORT DESCRIPTIVE NOTICES

THE following lists may be accepted as fairly representing the literature on the subject of Penmanship and Handwriting hitherto published, so far as it affects the question of Education. Many small brochures are omitted, as their insertion could serve no good purpose. It will be found that the majority of these publications are merely collections of specimens of the Engraver's skill, and also of the writer's ingenuity as indicated in most intricate and beautiful designs in flourishing and ornamental lettering, and that the remainder are more or less books of instructions, hints or directions how to write or how to become a good writer, one or two of these containing suggestions on how to teach the art. Few could imagine the anomalies and contradictions with which these manuals abound when compared with each other, in regard to every point connected with the science and art of penmanship. As these have been fully considered elsewhere and illustrated in the form of a "Model Manual" given in Appendix III., one word more on the subject need not be here advanced. Teachers are recommended to study such works as Humphrey and Astle on the "Origin and Progress of Hand-writing." The perusal of such valuable works is attended with both pleasure and profit. Netherclift's and Nicholls' "Auto-graphs" will also repay attention.

- 1748 "The Art of Writing," illustrated with eight copper plates. John Newbury, London. 16mo. To which is added a collection of letters and directions for addressing persons of distinction, etc., with some six pages of "General Instructions for young Practitioners in the art of "Penmanship."

- 1795 "The Penman's Repository." Wm. Milns. London. 4to. 36 plates. Containing 70 correct alphabets, a valuable selection of flourishes, and a variety of new designs.
- 1801 "The Select Penman." London. 8vo. "Consisting of copious extracts from all the most excellent performances now in esteem. Being alphabets, copies, sentences, etc., in all the Hands carefully digested and beautifully engraved on twenty copper plates by the best hands."
- 1803 "The Origin and Progress of Writing." Th. Astle. London. Folio. A most admirable production, illustrated with valuable and numerous plates. The talented author has done his work well, and has written a book which for thoroughness, detail, information and originality is a standard of reference and a classic on the subject.
- 1804 "The Art of Reading, Writing, etc." London. 8vo. A general handbook of 44 pages containing miscellaneous hints on "Writing a free and expeditious hand which may be attained in a few days." (!) Some plates of headlines are inserted.
- 1805 "Geographical and Commercial Copies." H. Genery. London. 8vo. Twenty-six plates of Copies (chiefly plain) in various sizes of writing, with some ornamental alphabets.
- 1809 "New Universal Penman." Butterworth. Edinburgh. Folio. Thirty two large plates of Capitals, Designs, Plain and Ornamental Lettering, Writing Copies, and Flourishings.
- 1810 "The Desideratum of Penmanship." G. C. Rapiere. Leeds. 12mo. "The true principles by which to teach the art." Fourteen plates of letters (small and capitals) and headlines with seven pages of text supplying instructions as to position, etc.
- 1814 "Writing on an Improved Plan." London. 8vo. Four pages of directions and six plates of exercises.
- 1815 "Superior, Free, Elegant, and Swift Writing." G. B. King. London. In six lessons to which is added a System (entirely new) for writing exercises. Six pages of text and six plates of specimens.
- 1817 "The Preparative Writing Book." J. Dobbin. London. 4to. Twelve plates of Headlines with lines ruled for writing. (A copy book of 12 pages.)
- 1835 "Autographs" of Celebrated Personages. J. Netherclift. London. Fol. Several plates of grouped autographs.
- 1839 "Plain and Ornamental Penmanship." F. D. Sutcliffe Warley. Manchester. Fol. Five large plates of designs in plain and ornamental Penmanship.
- 1840 "Flowers of Penmanship." W. Paton. London. Folio. Fourteen plates illustrative of Ornamental Penmanship and Lettering with portrait of Author. No text save preface.
- 1842 "Penmanship." H. B. Foster. Boston, U.S. 12mo. 88 pp. Fifty-two pages of instructions for positions, analysis of letters, formation of Capitals, etc., with thirty-six pages of headlines in red for tracing over.
- 1844 "Beauties of Writing." T. Tomkins. London. Fol. Forty-one

BIBLIOGRAPHY WITH SHORT DESCRIPTIVE NOTICES 213

- plates of plain and ornamental writing, Ornamental Lettering, Flourishing and intricate designs.
- 1849 "A collection of one hundred letters." J. Netherclift. London. Fol. This work is interesting on account of the variety in style of the writing.
- 1853 "The Origin and Progress of the Art of Writing." H. N. Humphreys. London. 4to. 178 pp. Illustrated by 28 plates and 29 woodcuts. The origin of Writing and its history traced through the Mexican, Chinese, Egyptian, Assyrian, Babylonian and Persian (Cuneiform), Phœnician, Hebrew, Greek and Roman or Latin, to the Modern National Styles of Writing in Europe, concluding with an account of the writing material of all ages. A most valuable work.
- 1855 "Ornamental Penmanship." G. J. Becker. Philadelphia. 8vo. Thirty-three plates of plain and Ornamental type and Script Alphabets.
- 1858 "Writing without a Master." London. 8vo. A preface, four pages of remarks on positions, six plates of Headlines in Smallhand (with notes) and sixteen blank leaves for exercise are supplied in this manual.
- 1858 "Handbook of Autographs." F. G. Netherclift. London. 8vo. A most interesting collection of Autographs.
- 1859 "The Penman's Manual." New York. 36 pp. A practical Manual on Business Handwriting, with rules, numerous illustrations and two plates.
- 1860 "The Art of Writing." J. A. Cooper. London. 8vo. Twenty plates of small hand graduated copies, preceded by an essay on the Art of writing and 5 pages of general directions.
- 1862 "Ornamental Writing." Hardy. London. 8vo. Six plates of Alphabets, ornamental lettering, and Script.
- 1862 "The Commercial Penman." E. A. Porteus. London. 4to. A title page, twenty-four plates of Commercial letters, and 24 blank leaves for exercise.
- 1862 "Designs for Illuminated and Ornamental Letters." E. A. Porteus. London. 16mo. Four plates of designs for illuminated and ornamental lettering. No text.
- 1866 "Autograph Album." J. Philips. London. 4to. This is a very valuable selection.
- 1873 "The Art of Rapid Writing." W. Stokes. London.
- 1875 "Judging Handwriting." E. Lumley. London. 16mo. 176 pp. The art of judging the character of individuals from their Handwriting and Style with 35 plates containing 120 specimens of writing.
- 1877 "Compendium of Practical Penmanship." Daniel T. Ames. New York. 4to. Forty-eight beautiful plates of (twenty-four) plain and ornamental alphabets, with most intricate designs in flourishing and Ornamental Penmanship.
- 1879 "The Philosophy of Handwriting." Don Felix de Salamanca. London. 8vo. An introduction on Writing in general followed by 135 autographs of various celebrities with notes on each.

- 1880 "Character indicated in Handwriting." Baughan. London. 8vo. One hundred Autographs with notes and explanations.
- 1880 "Practical Penmanship," or how to acquire a good Handwriting. W. D. Prior. London. 8vo. Numerous illustrations, examples, and practices. Hints on Position and Desk with a few remarks on Ornamental Writing.
- 1882 "Penmanship." C. H. Mitchell. London. 8vo. 38 pp. Introduction ; Attitude ; Holding the Pen ; Appendices A to E (plates of Models).
- 1886 "Guide to Beautiful Handwriting." J. Barter. London. 8vo. 48 pp. A series of copies in plain and ornamental writing, each copy being preceded by directions, concluding with some specimens of flourishing.
- 1887 "A Manual of Handwriting." F. Betteridge. Bradford. 4to. 55 pp. "prepared for Junior teachers." A course of 19 lessons with notes ; also remarks on Desks, Postures, German Time-writing and Capitals. Copiously illustrated.
- 1887 "According to Cocker." The progress of Penmanship from the earliest times, with upwards of twenty illustrative examples from "Penna Volans," and other old works on the subject. By W. Anderson Smith. There are nearly 30 pages of text giving the barest outline of the progress of Penmanship, and six of those 30 pages deal exclusively with the incidents of Cocker's career.
- 1888 "Writing and How to Teach it." J. C. Sharp, M.A. London. 8vo. One hundred short lessons for the guidance of teachers ; diagrams, of copies and errors, accompany each lesson.
- 1888 "Writing Simplified." Freeman. London. 8vo. Thirty pages of plates and some text in which a new longhand alphabet is given, also a style of shorthand with observations on parallel symbols of Holy Writ.
- 1889 "Rapid Writer, Own Instructor." D. Dixon. Preston. 8vo. 40 pp. A collection of Alphabets, Headlines and Specimens of flourishing, with general hints and instructions.
- 1889 "Prize Specimens of Handwriting." London. 12mo. Being the four £5 prize specimens and others (thirty-two in all) gaining special distinction in the Competition offered by "Tit Bits." It is worthy of note that both (and the only) ladies gaining the £5 prizes were **Vertical Writers**.
- 1891 "Art of Handwriting and how it should be taught." Hughes, London. A collection of some 14 full-page engravings, and other diagrams, with about 32 pages of text. "Specially prepared for the use of pupil teachers and students in training colleges."

A MORE EXHAUSTIVE LIST OF THE WORKS ON METHOD
IN TEACHING AND ON HANDWRITING WHICH HAVE
APPEARED SINCE ABOUT THE YEAR A.D. 1650

Astle, T.	. . . The Origin and Progress of Writing	London	. 1803
Anon	. . . Art of Reading and Writing	London	. 1804
Ames, D. F.	. . . Compendium of Practical Penmanship	New York	. 1877
Anon	. . . Art of Handwriting	London	. 1891
Anon	. . . Autographic Mirror. 4 vols.	London	. 1866
Bayr, Dr.	. . . Vertical Latin Writing	Vienna	. 1891
Bailey, J.	. . . How to Teach the Babies	London	. 1889
Bailey, J.	. . . Oral Teaching in Infant Schools	London	. 1889
Bain, A.	. . . Education as a Science	London	. 1872
Barter, J.	. . . Guide to Beautiful Handwriting	London	. 1886
Baughan, R.	. . . Character in Handwriting	London	. 1880
Becker, G. J.	. . . Ornamental Penmanship	Philadelphia	. 1885
Betteridge, F.	. . . A Manual of Handwriting	Bradford	. 1887
Bickham, G.	. . . The Useful Penman	London	. 1740
Bickham, G.	. . . The Universal Penman	London	. 1743
Bickham, G.	. . . The whole System of Penmanship	London	. 1755
Blakiston, J. R.	. . . The Teacher, Hints on School Management	London	. 1879
Butterworth	. . . The New Universal Penman	Edinburgh	. 1809
Calderwood, H.	. . . On Teaching	London	. 1881
Carstairs, J.	. . . A New System of Teaching the Art of Writing	London	. 1814
Carstairs, J.	. . . The Desideratum of Penmanship	London	. 1829
Carstairs, J.	. . . Art of Writing	London	. 1837
Carstairs, J.	. . . Natural System of Penmanship	London	. 1843
Carstairs, J.	. . . Tachygraphy, or the Flying Penman	London	. 1815
Carstairs, J.	. . . Lectures on the Art of Writing	London	. 1836
Carter, R. B.	. . . Eyesight in Schools	London	. 1885
Clark, J.	. . . Writing improved	London	. 1714
Clark, R.	. . . Practical and Ornamental Penmanship	Portsmouth	. 1752
Cocker, E.	. . . Art's Glory	London	. 1685
Cocker, E.	. . . England's Penman	London	. 1665
Cocker, E.	. . . Schoolmaster in London	London	. 1699
Collins, C.	. . . Notes on School Management	London	. 1884
Cohn, H.	. . . Hygiene of the Eye	London	. 1886

Combe, G.	Education	London	1879
Cooper, J. A.	The Art of Writing	London	1860
Cooper, J. A.	Principles and Art of Teaching	London	1873
Cox, J.	The Teaching of Writing	Manchester	1869
Crépieux-Jamin J.	Handwriting and Expression	London	1892
Currie, J.	Common School Education	Edinburgh	1861
Currie, J.	Principles and Practice of Infant School Education	Edinburgh	1857
Dixon, D.	Rapid Writer	Preston	1889
Dobbins, J.	The Preparative Writing Book	London	1817
Dukes, C.	School Hygiene	London	1889
Dunn, H.	Popular Education	London	1837
Farnell	Rapid Writer	London	1858
Fitch, J. G.	Lectures on Teaching	Cambridge	1882
Fitch, J. G.	Relative importance of Subjects	London	1854
Floyd, R.	Reading, Writing, &c.	London	1861
Foster, B. F.	Penmanship	Boston, U.S.A.	1843
Freeman	Writing Simplified	London	1888
Gill, J.	School Management	London	1882
Gill, J.	Systems of Education	London	1876
Gladman, F. J.	School Method	London	1882
Gladman, F. J.	School Work	London	1877
Gladman, F. J.	Handbook for Teachers of Infant Schools	London	
Grant, H.	Penmanship	London	1854
Griffiths, R. J.	Study of School Management	London	1872
Genery, H.	Geographical Copies	London	1805
Greenwood, J. M.	Principles of Education	
Gross, Dr.	Scoliosis and Myopia	Stuttgart	1881
Harding, F. E.	Handbook of School Manage- ment	London	1872
Hardy	Ornamental Writing	London	1862
Hardy, W. J.	Handwriting of Kings and Queens of England	London	1893
Hale, S. J.	Infant School Management	
Holbrook, A.	The Normal	New York	1860
Hughes	The Art of Handwriting	London	1891
Humphreys, H. N.	The Origin and Progress of Handwriting	London	1853
Joyce, P. W.	School Management	Dublin	1887
Kay, D.	Education and Educators	London	1883
King, J. B.	Superior, Free, Elegant, and Swift Writing	London	1815
Landon, J.	School Management	London	1883
Leekey, W.	On the Use of the Pen	London	1744
Leitch, J.	Practical Educators, &c.	Glasgow	1876
Locke, J.	Thoughts on Education	London	1880
Liebrich, R.	School Hygiene	London	1873

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| Liebrich, R. | School Life ; its Influence, &c. | London | 1878 |
| Lumley, E. | Judging Handwriting | London | 1875 |
| Menet, J. | Practical Hints on Teaching | London | 1872 |
| Morrison, T. | School Management | Glasgow | 1874 |
| Milns, W. | The Penman's Repository | London | 1795 |
| Mayo, Dr. | Infant Education | | |
| Mitchell, C. H. | Penmanship | London | 1882 |
| Mülhauser, M. A. | Manual of Writing | London | 1842 |
| Nat. Soe. | The Teacher's Manual, &c. | London | 1879 |
| Netherclift, J. | Autographs of Celebrated Per-
sonages | London | 1835 |
| Netherclift, J. | A Collection of Letters | London | 1849 |
| Netherclift, F. G. | Handbook of Autographs | | 1858 |
| | Handwriting, Specimens of | London | 1864 |
| Newbury, J. | The Art of Writing | London | 1748 |
| Park, A. | A Manual of Method | London | 1879 |
| Park, A. | The Principles of Teaching, &c. | London | 1886 |
| Payne, J. | The Science and Art of Education | London | 1880 |
| Perry, C. C. | Reports on German Schools | London | 1887 |
| Perry, T. | An Easy Grammar of Writing | London | 1818 |
| Paton, W. | Flowers of Penmanship | London | 1840 |
| Potter, A. | The School and the Schoolmaster | New York | 1846 |
| Prince, J. J. | School Management and Method | London | 1886 |
| | The Penman's Manual | New York | 1859 |
| Philips, L. B. | Autograph Album | London | 1866 |
| Porteus, E. A. | The Commercial Penman | London | 1862 |
| Prior, W. D. | Practical Penmanship | London | 1880 |
| | Prize Specimens of Handwriting | London | 1889 |
| Price, W. | The Penman's Guide | Birmingham | 1832 |
| Richards, W. F. | A Manual of Method | London | 1858 |
| Robinson, W. F. | Methods for Primary Schools | London | 1869 |
| Robinson, R. | Manual of Method, &c. | London | 1854 |
| Richter, J. P. F. | Levana | London | 1887 |
| Richson, Rev. C. | Progressive Lessons | | 1848 |
| Ross, W. | The Teacher's Manual of Method | London | 1858 |
| Rapier, G. C. | The Desideratum of Penmanship | Leeds | 1810 |
| Russell, W. | Normal Training | Hrtfrd., U.S.A. | 1873 |
| Saunders, J. | Practical Hints, &c. | Wolverhampton | 1877 |
| Schubert, Dr. | On Upright Penmanship | Nürnberg | 1891 |
| Schubert, Dr. | On Position when Writing | Nürnberg | 1886 |
| Schubert, Dr. | On the Influence of Vertical Writ-
ing on the Eyes of Children | Nürnberg | 1891 |
| Salamanca, F. | The Philosophy of Handwriting | London | 1879 |
| Seamer, J. | Art's Masterpiece | London | 1674 |
| Seamer, J. | A Compendium of Handwriting | London | |
| Sewell, E. M. | The Principles of Education | London | 1865 |
| Scott, R. | The Principles of Writing De-
lineated | Edinburgh | 1820 |
| | The Select Penman | London | 1801 |

Smith, E. N.	. Curvatures of the Spine . . .	London .	1889
Smith, E. N.	. Postures in School . . .	London .	1884
Stow, D.	. The Training System . . .	London .	1859
Strong, N.	. England's Perfect Schoolmaster .	London .	1699
Squire, W.	. Health in Nursery and School .	London .	1880
Snell, R.	. The right Teaching of Useful Knowledge	London .	1649
Stokes, W.	. The Art of Rapid Writing . . .	London .	1873
Sharp, J. C.	. Writing, and how to Teach it .	London .	1888
Stead, W. T.	. Portraits and Autographs . . .	London .	1890
Seally, J.	. A Specimen of Writing . . .	London .	1794
Smith, W. A.	. According to Cocker . . .	London .	1887
Smith, W. C.	. Principles of Epistolary Writing.	London .	
Tate, T.	. The Philosophy of Education . .	London .	1854
Teacher, A.	. Theory of Teaching . . .	Boston, U.S.A.	1841
Thring, E.	. Theory and Practice of Teaching	Cambridge .	1885
Thring, E.	. Education and School . . .	London .	1864
Thring, E.	. Teacher's Writing Manual . . .	Edinburgh .	1856
Tomkins, T.	. Beauties of Writing . . .	London .	1844
Warley, F. D. S.	. Plain and Ornamental Penmanship	Manchester .	1839
Wilme, B. P.	. A Manual of Writing . . .	London .	1845
	. Writing on an Improved Plan . .	London .	1814
	. Writing without a Master . . .	London .	1858

The following works, too late for alphabetical insertion, may also be noted :—

Abbott, J., *The Teacher* ; Barter, J., *Character from Handwriting* ; Buchanan, C., *Writing Master's Assistant* ; Bland, J., *An Essay on Writing, Penmanship* ; Craig, A. R., *Philosophy of Training* ; Dawes, Dean, *Suggestive Hints* ; Firth, H., *Character and Handwriting* ; Gowers, W. R., *Writers' Cramp and Lefthandedness* ; Jones, W., *Pockilographia* ; Landon, J., *Principles, &c., of Teaching* ; Netherclift, *Autographs of Kings and Queens* ; Nichols, J. G., *Autographs* ; Poore, G. V., *Writers' Cramp (Cases)* ; Prentice, *The Eye in its Relation to Health* ; Prior, W. D., *Principles of Penmanship* ; Seddon, J., *Penman's Paradise* ; Snell, S., *Eyesight and School Life* ; Wilson, Sir D., *Lefthandedness*.

APPENDICES

APPENDIX I

CONTRASTS or specimens of the two styles of caligraphy written (as in Fig. 68) by the same persons ; save in Fig. 69.

From Hasberrig scribbled this 27th of October.

Your loving sister Elizabeth

Queen Elizabeth's Upright style.

Infrascriptiois videri by the Queen's Highness, to the
 chapel mentioned flatter in the last night's banquet
 and sing as all alone. Gomes de aragon Pope 14

Queen Elizabeth's Sloping style.

FIG. 68.

if ye differe not my name before
ye deprehend I am known & all

we get for you for ever
at last for ever

Further specimens of the Italian style during the reign of Elizabeth. These facsimiles are remarkable as exhibiting the extremely demoralizing influence of the Sloping style.

FIG. 69.

Your most Obedt
 Humble Servant

Horatio Nelson

Lord Nelson's writing before losing his right arm.

May the God of Battles
 crown my endeavours
 with success
 Nelson & Co. route

Lord Nelson's writing with his left hand after losing his right arm.

FIG. 70.

made firm at the beginning of spring was
 into the territory of the Cacaci. Hernandez and
 of those men were taken by assault, and
 a long time both by before and number of
 from Hernandez when they had found

Hammersmith is in London 1891.
 Hammersmith is in London 1891.
 Hammersmith is in London 1891
 Hammersmith is in London 1891.
 Hammersmith is in London 1891
 Hammersmith is in London 1891

FIG. 71.—After three months' practice in the Vertical Style at School.

casteline de Médicis était amb
impéreuse, et était superstitieuse
natif, de Florence. L.
Joue fit tomber les murs de la

The Rt. Hon. The Rev. A. D. Gull. M. A.
The Rt. Hon. The Rev. A. D. Gull. M. A.
The Rt. Hon. The Rev. A. D. Gull. M. A.
The Rt. Hon. The Rev. A. D. Gull. M. A.
The Rt. Hon. The Rev. A. D. Gull. M. A.

FIG. 72.—After six months' tuition in the Vertical Style at School.

made firm at the beginning of spring was
 into the territory of the Cacaci. Hernandez and
 of these men were taken by assault, and a
 a long time both by reason and number of it
 from Hernandez when they had joined

Hammersmith is in London 1891.
 Hammersmith is in London 1891.
 Hammersmith is in London 1891
 Hammersmith is in London 1891.
 Hammersmith is in London 1891
 Hammersmith is in London 1891

FIG. 71. — After three months' practice in the Vertical Style at School.

laithine de Médicis était une
impénue, et était suppositives
natif de Florence. L.
Joue fit tomber les murs de la

The Rt. Hon. The Rev. A. D. Gull. M. A.
The Rt. Hon. The Rev. A. D. Gull. M. A.
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The Rt. Hon. The Rev. A. D. Gull. M. A.
The Rt. Hon. The Rev. A. D. Gull. M. A.

FIG. 72.—After six months' tuition in the Vertical Style at School.

Where are you going this evening.
 I am going to my mother's house.
~~He~~ They have gone out ~~you~~ last night.
 Why have you departed a fortnight.

Cloth makes all tasks tedious. S.
 Cloth makes all tasks tedious. S.
 Cloth makes all tasks tedious. S.
 Cloth makes all tasks tedious. S.
 Cloth makes all tasks tedious. S.

FIG. 73.—After two years in the Vertical Style at School.

Séparer de Q. To do without something
Faire bon mine à. To receive well. ✓
Entendre parler de. To hear of.
Faire la part de. To make allowance for.
Entendre dire. To hear say.

Commendation animates mankind.
 Commendation animates mankind.
 Commendation animates mankind.
 Commendation animates mankind.
 Commendation animates mankind.

FIG. 74.—After twelve months' tuition in the Vertical Style at School.

les fenêtres sont plus haut que
 ces de notre hôtel.
 Avez-ils vendu vos fleurs et
 vos ~~amers~~ ces de votre mère?
 Apportez-moi vos lettres et
 ces de votre père.

Christmas Final Examination
 Christmas Final Examination
 Christmas Final Examination
 Christmas Final Examination

FIG. 75.—After two years at School in the Vertical Style.

If two triangles have two sides of the
 two of sides of the other each to each but
 contained by the two sides of the one
 the other angle contained by the two
 of that which has the greater is greater

cloth makes all tasks tedious
 cloth makes all tasks tedious
 cloth makes all tasks tedious
 cloth makes all tasks tedious
 cloth makes all tasks tedious

FIG. 76.—After one year at School in the Vertical Style.

Sloth makes all our tasks tedious. Sin.
Sloth makes all our tasks tedious. Sin.
Sloth makes all our tasks tedious. Sin.
Sloth makes all our tasks tedious. Sin.
Sloth makes all our tasks tedious. Sin.
Sloth makes all our tasks tedious. Sin.
Sloth makes all our tasks tedious. Sin.
Sloth makes all our tasks tedious. Sin.
Sloth makes all our tasks tedious. Sin.
Sloth makes all our tasks tedious. Sin.

FIG. 77. -After two years at School learning the Vertical.

APPENDIX II

“ON Perpendicular Writing in Schools” A Lecture delivered by Dr. Paul Schubert, on the 23rd Oct : 1890 before the Society of Public Hygiene at Nuremberg.

The proposal to replace the customary oblique writing by perpendicular characters arose from the endeavour to obtain an upright healthy writing posture in school-children, an object which hitherto though means of every kind were tried, had never been attained. Every teacher knows how much patience and lung-power the constant injunctions to sit straight demand, how much time is thereby taken away from the proper tasks of instruction, and how nevertheless after a short period the children always sink back again into those bodily distortions with which we are all so familiar, as if a strong magnet were dragging down their heads towards the left side of the copy-book.

Complaints about this are of very ancient date and are repeated in almost every treatise on school hygiene. The worst of it is that every child very soon gets accustomed to his own peculiar cramped way of sitting, which he always resumes during the many hundred writing lessons of his school-life, so that always the same organs are again burdened and the same functions hindered. Everyone thinks chiefly of the dangers of short-sight and crooked growth ; scarcely less prejudicial is the hindrance to full respiration and the impeding of the circulation of the blood in the organs of the lower body, with all their consequences, into the details of which we cannot enter here.

To two medical authors, Ellinger and Gross, belongs the glory of having explicitly pointed out in numerous publications, about 1874-5, that the cause of the bad posture of children while writing ought not to be looked for as hitherto in external matters, nor should the blame be laid on the teacher, but that the ultimate reason for oblique sitting lay rather in the way of writing itself ; this latter would have to be entirely revolutionised, and in particular a copy-book pushed sideways towards the right must not be tolerated in the case of any child ; for herein lay the root of the worst distortions of eye, head, and trunk. In the positive part of their labours, however, Ellinger and Gross were neither in agreement with one another, nor did their views coincide with what we to-day believe should be pronounced the solution of the question.

At first Ellinger demanded oblique writing on a copy-book lying obliquely before the middle of the body ; but in the year 1885 he joined the Middle Franconia Reform Movement and professed the

conviction that Vertical Writing in straight middle position is the only correct one.

Gross on the other hand desired perpendicular writing, but, strangely enough, at the same time a slightly oblique position of the copy-book. This is, as I hope to make clear further on, an internal contradiction which the first practical experiments in writing must have rendered obvious. Nevertheless it was the very fresh and stirring pamphlet of Gross that directed the attention of a wide circle to the need of a writing-reform, and thereby gave the impulse to all subsequent efforts. Thus it came about that Dr. Martius, District Medical Adviser, discussed the proposals of Gross in the Medical District Union at Ansbach, and carried a motion in the Middle Franconia Medical Council, to the effect that the Government should, through the official organs, have data collected as to the possible dangers of oblique writing. Simultaneously a critique by Mr. Methsieder, District School Inspector, was produced, which strongly advocated perpendicular writing. At the same sitting of the Medical Council in 1879, the president Dr. Merkel, Medical Adviser, also declared very decidedly in favour of Vertical Writing, which he himself had been exclusively using for many years.

Without going into details on the labours and counter-currents of the next ten years, I will now try to explain our present knowledge of the physiology of writing, and, in connection therewith, give an account of the results of the experiments with perpendicular writing in separate school-classes in Central Franconia, Flensburg and Vienna. In the question before us the direction of the down-stroke as regards the line of writing is the principal point ; everything else depends on this. Downstrokes are formed by simple bending of the three writing-fingers, with the assistance at the same time of a slight bending at the wrist. In the upstroke the fingers by extension return again to their original position, while simultaneously the point of the pen is, by movement of hand or arm, pushed away a little towards the right. The first consideration, then, that forces itself upon us is : What direction of down-stroke is unconstrained and natural, and best suits the organs concerned in writing ?

The following experiment will show.

Assume a straight symmetrical posture of body, lay a sheet of paper in the middle before you and place your hand ready for writing on it, leaving the hand however still in its position of rest without any sort of muscular tension. It will be seen that the palm of the hand is then not turned downwards towards the paper, as many ancient and modern writing-rules wrongly require, but that it stands perpendicular to the surface of the desk, and the whole hand lies exactly in the

direction of the extended lower arm. The plane formed by the forefinger and thumb has a very slight inclination to the left, the fourth and fifth fingers are moderately bent, and the hand rests on the nail-joint of the latter.

This posture of hand secures to the fingers that hold the pen the greatest freedom of movement for up- and down-strokes. If now you close your eyes and, without turning or twisting the hand, blindly make a few movements and extensions of the three fingers that hold the pen, the strokes produced will be directed pretty exactly towards the middle of the body and at the same time stand perpendicular to the edge of the desk, supposing that the point of the writing pen is exactly in the middle, in front of the writer. The direction of these strokes, with regard both to the edge of the desk and to the breast, will of course remain exactly the same, if, other conditions being kept unchanged, the paper lies at one time oblique, at another straight before the middle of the body. Only their position relative to the edges of the sheet and to the line will change. They will stand perpendicular to the latter if the sheet lies straight, they will stand obliquely on it if the sheet is placed obliquely. If, however, you push the paper and the blindly writing hand away towards the right, and are careful that in this position the action described above is maintained and the writing-motion completed without constraint by the bending and extension of the three fingers, then the down-strokes though directed as before towards the middle of the writer, will at the same time stand obliquely to the edge of the desk. Their inclination to the line will obviously here too be entirely dependent on the turning of the paper.

From this preliminary experiment the rule seems to follow that in writing, as well in middle position as in right position of the copy-book—left positions do not conceivably occur in right-handed writing—it is always those down-strokes which are directed towards the breast of the writer that flow most easily from the pen. At the same time the possibility of producing other directions of the down-strokes by violent twistings of the hand is not to be denied, but, as the experiments described above seem to teach us, only such down-strokes as fall on the line of connection between pen-point and breast-bone are executed in accordance with the laws of hand-motion and without constraint.

Let us now see whether these personal observations are confirmed when we let others write, without influencing them at all, in any position of body and copy-book they please. In boys from eight to twelve years of age I measured in 1,586 cases the direction of the down-strokes in regard to the body, and found that with those who

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had their copy-book placed in the middle before them only slight deviations towards the right took place, amounting to 10° , in rare cases to 15° , and on the other hand also quite inconsiderable deviations towards the left, amounting to 5° , but that the average direction was with tolerable exactness straight towards the middle of the body.

This rule was found to be still more absolute in the case of those children who in writing had pushed their copy-book strongly towards the right ; here almost in all cases the down-stroke coincided with a line drawn towards the breast. If the above observation really attains the importance of embodying a regular relation, then this must declare itself in the direction of the different down-strokes of every long line. Since in the course of such a line the position of the pen-point moves considerably towards the right, it is to be expected, presupposing the correctness of that observation, that the first and last down-strokes are not parallel but converge downwards, that is, towards the breast of the writer. Indeed, I was able to demonstrate such a relation in pupils' handwritings in about 90 per cent. of the cases. That it was not always to be found is sufficiently explained by the care taken to give the down-strokes the same direction. It would now be in place to explain the regularity which has been discovered in the direction of the down-stroke from the anatomy and capability of movement of the writing-joints,—a task to whose solution Dr. William Mayer of Fürth has devoted himself.

The danger of remaining incomprehensible to persons who are not medical men, however, makes me renounce this attempt. From the law (which has since been recognised by all writers on the Vertical Style) that in unconstrained writing all down-strokes are directed towards the breast-bone, the relations which prevail between the direction of the writing and the different positions of the copy-book follow quite naturally. If the copy-book during writing is before the middle of the body, we have to distinguish whether it lies straight, so that its edges are directed parallel to those of the desk, or the side edges of the copy-book run up obliquely from left to right. The former is called the straight middle position, in which only and solely perpendicular strokes can be produced: the latter, on the other hand, is known as oblique middle position, in which the downstrokes must stand obliquely as regards the line at about the same angle as that which the copy-book edges form with the corresponding edges of the desk.

Further it is quite evident that if the copy-book lies to the right, whether it be straight or turned in the way just explained, the down-strokes must stand obliquely on the line. All right-positions, therefore, are inseparably connected with sloping writing. At this

point let us once more sum up: in straight middle position only Vertical Writing can be written, and, vice versa, Vertical Writing only in straight middle position. Sloping writing, on the other hand, can be produced equally well in oblique middle position and in straight and oblique right position. It will now have to be examined which of these positions of the copy-book is hygienically the best, and along with this decision judgment will also be passed as to whether the sloping writing, hitherto customary, is without injury for the school-child, or whether it is in this respect inferior to Vertical Writing. At the outset, then, both the right positions must be struck out of the competition; they are, according to the unanimous verdict of all experts, inseparably connected with dangers to the bodily development of the child, and ought as soon as possible to be most strictly forbidden in our schools.

The Spinal Column suffers in this position of the copy-book a twist to the right and at the same time an arched bend towards the left, and with many children there is developed, as William Meyer and Schenk have proved, from this faulty way of sitting at the writing, permanent spinal curvatures with elevation of the left shoulder. Further, with this posture the two eyes approach unduly near the writing, so that the production of short-sight is favoured. The right eye in particular is injured by greater nearness to the writing, stronger extension of the external muscles and increased internal strain.¹ It was against the obvious inconveniences inseparably connected with every right-position that Ellinger and Gross opened the fight, and since then in all the strife of opinions not one even among the warmest friends of Sloping Writing has been found capable of defending this way of writing.

The right position having thus disappeared, as completely impracticable, from the sphere of our further deliberations,—it is to be hoped that in the not far distant future it will finally disappear from school teaching also,—we shall now have to occupy ourselves in greater detail with estimating the rival merits of the two ways of writing still left, Perpendicular Writing in straight middle position and Sloping Writing in oblique middle position. That in both positions of the copy-book the downstrokes are directed towards the middle of the breast and stand perpendicular to the edge of the desk has already been proved; the difference therefore lies only in the way the paper is placed under the writing-hand. Since in straight middle position the edges of the copy-book are parallel to those of the desk, the down-strokes will come to stand perpendicularly in the copy-book too; if the page is twisted,

¹ See Fig. 31, p. 121.

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¹ See Fig. 31, p. 121.

then the down-strokes, whose direction is not twisted, receive an oblique position as regards the lower edge of the copy-book and the line.

So it is on the course of the lines that the whole difference (which, however, is not to be underestimated) of the two positions of the copy-book rests, and a contest has for years been going on between the defenders and opponents of Sloping Writing with regard to the influence which the direction of the line exercises on the bodily posture of children.

Let us first of all consider the action of the eye in this respect. Berlin and Rembold maintained that for our organ of sight it was of no importance whether the line ran parallel to the edge of the desk, or rose obliquely up from left to right; for though the eye in the course of the writing followed each single down-stroke, yet it did not follow the line. It was an easy matter to prove the contrary. In children at the age of from 8-12 years I found the movement of the eyes in the course of a line to amount on the average to 13° , and movement was hardly ever absent.

This oblique movement of the eyes up from left to right, however simple it may seem to the layman, is—for ophthalmological reasons which cannot be stated in detail here, but are estimated at their full value by all specialists—by no means a matter of indifference for the eye in the long run, having as its result a left inclination of the head with deepening of the position of the left eye. This was very plainly evident in measurements of the posture of the head assumed by children writing in oblique middle position; the left inclination of the head amounted, in the preponderating majority, to about 10° , sometimes even to from 20° to 30° ; in straight middle position of the copy-book the posture was far better; William Mayer, who repeated my measurements on the school children of Fürth, has also confirmed this difference.

If now on the one side we have reason, with respect to the eye, to prefer straight middle position and Vertical Writing, on the other it was urged by the friends of Sloping Writing, that the obliquely rising line in oblique middle position was more comfortable for the hand to write than the horizontal one running parallel to the lower edge of the desk. The former could be written by simple turning of the arm round its point of support on the edge of the desk, whereas the latter required a repeated pushing of the arm towards the right in the course of every line. This offended—so Berlin in particular declared—against the laws of movement of the hand, and on that ground Perpendicular Writing with its direction of the line was “unphysiological,” that is, contrary to nature.

Let us briefly examine these views. A more frequent movement

of the arm is indeed requisite in Vertical Writing, but nothing unphysiological can be discovered in this fact. Otherwise we should have to suppose that in all the Middle Ages, which, as is well known, knew only perpendicular characters, or characters inclined at the most 10° to 15° to the right, violence was done to the wrist in the writing of every line—for what reason no one understands—and yet throughout those many centuries not a single person among millions of writers observed that this way of writing was uncomfortable, nay unnatural, and that the laws of movement of the hand demanded Sloping Writing with oblique direction of the line. In all the antique representations hitherto accessible to me of monks, women, and children in the act of writing the straight middle-position is without exception to be seen.¹ To venture to describe such time-honoured customs as contrary to nature is really to depreciate the inventive faculty of our ancestors. At the same time it is by no means to be denied that in very quick writing, to which particular callings at the present day see themselves forced, Sloping Writing with oblique position of the paper is requisite; indeed I even think that in the growing need for rapidity of writing lies the cause of the predominance which within the last two centuries Sloping Writing has been gradually acquiring. The excessive right-inclination of the down-strokes, amounting to 45° , which to the detriment of the clearness and legibility of our handwritings has only in recent times become customary, must in any case be described as an error which nothing justified, not even haste and hurry. To attain the objects of quick writing a slightly oblique position of about 20° would abundantly suffice. But it seems to me in no way justifiable to use the oblique style in elementary teaching; it offers no advantage at all except in writing at headlong speed, and is therefore entirely unnecessary for the great majority of children not only at school but also throughout life. Moderately rapid writing, as school experiments to be mentioned later have shown, is quite compatible with perpendicular characters.²

If sloping writing with oblique middle-position of the copy-book involved slight left-inclination of the head only, then a serious objection could scarcely be raised against this way of writing; every side-inclination of the head, however, has as its result, on statistical grounds, a compensatory twist of the spinal column, whose far reaching effect cannot be underestimated if we take into account the many hours which in the course of the whole school-time are spent in writing. The principal danger lies in the fact that there are no means of keeping children who write the sloping style fixed in middle position with moderately oblique position of the copy-book; even under the eyes of

¹ See Figs. 1 and 2.

² See p. 189, also p. 240.

the teacher, and still more in writing without expert oversight, there appears almost in all scholars a nearly irresistible mania for turning and pushing the copy-book, till the body is twisted in a dangerous way and assumes a posture which seems incredible when seen before one fixed in a photograph. Some children carry the turning of the copy-book too far, the direction of the lines becomes uncomfortable for the arm in the normal posture of writing, the right elbow is pushed on to the desk, the right shoulder follows, moves forward and rises, the body supports itself with the right side against the writing desk, the spinal column is turned towards the left about its axis of length and shows an arched curve towards the right, while the left arm entirely slips down from the desk, on which only the fingers of the left hand still find a sorry support. Others, and indeed the majority of children, fall into the opposite fault, the copy-book is placed only slightly oblique, and therefore pushed so much the further towards the right, while the bodily distortions characteristic of right positions now show themselves.

This, then, is the most serious hygienic disadvantage of Sloping Writing,—and there is absolutely no way of obviating it,—that it allows the children to abandon the oblique middle position recommended by Berlin, with moderate turning of the copy-book of 30° – 40° , in which the posture, though worse than in Vertical Writing, is at any rate tolerable, and to assume middle positions in which the copy-book is turned through much too great an angle, together with any degree of right position they choose, with all conceivable bodily distortions. Perpendicular Writing, on the other hand, can only be produced in straight middle-position, and so gives a guarantee that the children will be preserved in the preparation of their home-lessons also from the bad cramped postures which threaten health in so many ways. The Hygiene of the home-work forms an exceedingly important section of school organization, but lies, in the nature of the case, to a great extent beyond our influence.

We are deprived of the possibility of securing for the child in its parents' house, good light, a writing-desk suited to its stature, and a well-ventilated room; and all that school hygiene has up to the present been able to do in favour of the home-lessons has been limited, besides quantitative restriction of them, to the improvement of the printing. We ought to gladly and vigorously take hold of the new and exceedingly important handle which Vertical Writing offers for hygienic regulation of the writing-posture in the parent's house; in it I see by far the most essential advantage of Perpendicular Writing.

Though Sloping Writing be encompassed with well-intentioned and carefully thought out regulations as to the position of the copy-

book and the posture in writing which must be maintained, it will never be possible to attain a certainty or even any probability that the children will remember these precepts when writing without supervision. Sloping Writing, and this is its fundamental fault, can be written in many different postures, and by preference in the most distorted of all; Vertical Writing, however, possesses a kind of automatic steering apparatus, whereby it avoids bad sitting during writing.

Let what has been said suffice to indicate the scientific basis of the writing reform in its main points. At the present day, after we have accumulated several years' practical experience in schools with regard to Vertical Writing, detailed investigation of many of the more difficult divisions of the preliminary inquiry may well be omitted; especially it seems to me unnecessary in this place once more to enter into details on the alleged law formulated by Berlin of the rectangular intersection of downstroke and eye-base line, since I venture to consider it contradicted by numerous measurements of my own which were confirmed by Schenk, Daiber, and Ausderan, and since besides it has no bearing whatever on the practical solution of the question. In our writing-reform, as in all the departments of Hygiene, no matter how thoroughly theory may have prepared the way, the decisive word is always to be looked for only from the test of practice. The earliest experiments in schools were undertaken in Middle Franconia, the cradle of the Vertical Writing question in its present form; individual teachers of Fürth and Schwabach have now been practising Vertical Writing for three years, those of Nuremberg for two years, and what those men say,—who have not employed Vertical Writing only cursorily and superficially for a few weeks, but have used it exclusively in their classes throughout the full school-year from the first stroke on the slate to copy-book writing,—what judgment these competent critics give, in this lies the decision with regard to Vertical Writing as a school writing. The teachers of our district know that these tests have turned out exceedingly favourable.

Written reports from the gentlemen at Fürth and Schwabach, as well as the lecture of Herr Wunderlich at the last Nuremberg District Teachers' Conference, allow me to cut short my account of the proceedings at home, and the more so as the results obtained here coincide in all essential points with those collected abroad. There is only one thing I should like to mention, that my photographs of children writing vertically and obliquely, which caused some sensation here as well as in Munich, show better than many words the difference in the posture of body. The objection raised from many sides that an attentive teacher would not allow such awkwardness even with Sloping Writing, rests on a complete misapprehension of

the object of these photographs. They ought by no means to raise a complaint against the teacher of the obliquely-writing children ; I am convinced that he at sight of such a bad posture at once interposes with severe reproof, that he does this incessantly every day from year's end to year's end, and is forced to do it because the children, not by his fault, but through the fault of the oblique writing, after a few minutes always wrinkle up again like moistened pasteboard. What the photographs ought to teach is, that the teachers in obliquely writing classes perform a labour like that of Sisyphus when they try to train the children to sit erect, that the little ones only pull themselves up by fits and starts in consequence of the command, and almost only during the time it lasts, and that in the home-lessons a picture such as that represented presents itself without any resistance. We must really also confess to ourselves, quite in confidence, that even in the school, when the teacher does not constantly preach "sit straight," when, following his principal task, he buries himself in the subject he is teaching, often enough the photographic pictures present themselves. In the taking of them neither the children who wrote vertically nor those who wrote obliquely were commanded to sit upright, in order that the conditions might resemble as much as possible those that exist in the daily home-lessons. That the posture of the former, therefore, is incomparably better, is obvious from the photographs.

It is a matter for congratulation that the theoretical treatises on Vertical Writing issuing from Middle Franconia have been tested also in other parts of Germany and caused practical experiments in many classes.

According to information received by letter from Principal Scharff at Flensburg, in May 1889 the Prussian Government of Schleswig-Holstein issued through the district school inspectorate a circular in which it was required that in writing the angle of elevation of the characters should amount to not less than 70° . By this enactment the authorities in Schleswig seem desirous of finally doing away with the excessive obliquity of 45° which has hitherto been generally demanded. At Scharff's suggestion the teachers of Flensburg went a step further still, and after the above-named teacher had first had one class writing vertically since December 1888, in June 1889 introduced Perpendicular Writing into most of the public schools. At the close of the school year Scharff declared in a lecture that the bodily posture in Perpendicular Writing is an unconstrained one, does not hinder the writing-activity, and is employed by the scholars in their home-lessons also. Perpendicular Writing, he said, by its superior clearness most perfectly accomplishes the object of writing, and is easiest to

learn, since the child brings the idea of the perpendicular direction with him into the school, and since this idea can here at any time be easily rectified by reference to perpendicular walls, doors, etc., which is not the case with any other angle of elevation.

In a writing competition which Scharff instituted between his scholars and those of an equally high class in another school, it was found that at least as great rapidity was attained with Perpendicular Writing as with sloping. His best scholar required twenty-four minutes to copy a poem, the best among the rivals thirty minutes.

In December 1889 the "Schleswig-Holstein School News" contained the following intelligence from Flensburg: "The enactment of "the Imperial Government, concerning the less oblique position of "the letters in writing, has led to an experiment being made here with "Perpendicular Writing, the results of which up to the present may "be described as favourable almost beyond expectation."

Vertical Writing has attained prominent importance in Vienna, where Principal Emmanuel Bayr has adopted it with great success. His first experiments began in April 1889, with from three to four children in each of the five lower classes, while the others wrote in oblique middle-position, in which the prescribed angle of inclination of the head was marked on the writing-desk.

Afterwards, in the District Teachers' Conference of the sixth Vienna Communal District, Bayr delivered a lecture on the result of his experiments, in which he very decidedly advocated Vertical Writing, relying on a critique by Herr Toldt, Prof. of Anatomy, which appeared in print in Bayr's pamphlet entitled "The Vertical Roman "Style of Writing," and contains a critical sifting of the reasons adduced by authors for and against Perpendicular Writing, with the result that Vertical Writing is given the preference on account of its favourable influence on an erect posture of body. Bayr as well as Toldt, and with them the whole subsequent reform-movement in Vienna, put forward at the same time the demand that the so-called German Current Hand should be abandoned and be replaced by the Roman character. The Middle Franconia Medical Council, as is well-known, has thought it more desirable not to connect the question of the Roman character with that of Vertical Writing.

In the autumn of 1889 Bayr began to employ Vertical Writing to a greater extent in the public school of five classes which is under his control. Both parallel courses of the first school-year, and also one parallel course of the second class, wrote vertically, while the other course wrote obliquely in oblique middle-position (according to Berlin) as hitherto; similarly in the third class. In the fourth and fifth class individual scholars wrote perpendicularly, the others

obliquely in oblique middle-position. Principal Mock, too, began with Vertical Writing in the first class of his public school, as also some first classes in the ninth district. At Bayr's request these experimental classes were repeatedly visited during the past school year by the most prominent educationalists of Vienna, as well as by medical authorities, who, according to intelligence received by letter from Bayr, all without exception were convinced of the hygienic superiority of Vertical Writing and have since then for the most part themselves actively led the way in favour of Vertical Writing. For example, on the 9th of April a commission, consisting of the District School Inspector Herr Fellner, Principal George Ernst, and several teachers, inspected Bayr's schools ; in the fifth class the vertically writing children were required to place their copy-book obliquely and to write obliquely : "The children now wrote obliquely, and their fine posture vanished ; they sat badly ; nothing more was to be seen of a straight bodily posture. But when ordered to place their copy-book straight again and to write vertically, they sat as straight as a rush." On the 19th of April Prof. Fuchs, the Vienna ophthalmologist, spent two hours in Bayr's school. In the first vertically writing class he found a model posture and clear writing. In the case of one child the eyes were found to be 32 c.m. distant from the writing. In the other cases no measurement was made, because it was seen that the distance was approximately the same. In the obliquely-writing course of the second school-year Prof. Fuchs found, in spite of the fact that oblique middle-position was enjoined, some children writing with straight right-position. The governess, on being questioned, explained that the children always abandoned the oblique position in spite of admonitions.

"Prof. Fuchs now observed the children who had their copy-book placed in the way required by Berlin and Remboldt. These children sat badly, like the rest." In the fifth class some wrote vertically, others obliquely. . . . "Of those who wrote vertically only one out of about twenty sat badly, of the obliquely-writing children the majority. . . . At his request the children were collectively asked before the writing to sit straight, but only the vertically writing succeeded in this." . . . "The following direction was now given to the children : 'All write as quickly as you possibly can.' . . . The vertically-writing were ready simultaneously with the obliquely-writing children, and no difference as regards rapidity was apparent." Prof. Fuchs found that the perpendicular writing was clearer than the oblique. One vertically-writing female pupil attracted his attention by her bad way of sitting ; it turned out that the child had only been writing vertically for three days. The results in the other classes

were similar. Prof. Fuchs has meanwhile published in the "New Free Press" (morning edition, 20th May, 5th year) an article in favour of Vertical Writing, in which among other things he says that the expectation that Sloping Writing in oblique middle-position must allow an equally good bodily posture as Vertical Writing in straight middle-position has not been fulfilled. "Theoretically the two ways "of writing should be almost equivalent, and both ought to be capable "of being produced with equal ease in the correct posture of body.

"But all theory is vague ; of this our recent school-visit ought to "have convinced us."

The Middle Franconia Medical Council is well acquainted with the fact that the author as early as 1880 had declared the oblique middle-position incompatible in the long run with an erect posture in sitting, on theoretical grounds, and on account of the necessity of pursuing the obliquely rising line with the eye. On the 10th of May Bayr received a visit from Max Gruber, Professor of Hygiene, who delivered a lecture at the next sitting of the Supreme Council of Health on the very favourable impression which the posture in Vertical Writing made upon him, and moved that a commission be entrusted with the testing of Vertical Writing.

Accordingly Herr Albert, Court Councillor, Professor Gruber, and Dr. von Wiedersperg from the Supreme Council of Health, and also Prof. E. Fuchs, Prof. von Reuss and Prof. Lorenz were named extraordinary members of this commission, which then on the 4th of June, with the accession of Dr. Immanuel Kusy, Ministerial Councillor and Sanitary Adviser in the Ministry of the Interior, inspected the vertically-writing children in Bayr's school and expressed themselves in terms of praise. Meanwhile, however, as the "Journal of Education "and Instruction" (No. 8, 2nd year) informs us, Herr Albert, Court Councillor, has already in his lectures declared for Vertical Writing.

In July, Vertical Writing with the Roman character stood on the order of the day of the tenth Vienna District Teachers' Conference.

The speakers had all taken an opportunity either of testing Vertical Writing themselves in their own classes or of studying it with Bayr. Theses were heard at all the conferences in favour of Vertical Writing and were accepted, with exception of the tenth district, where the thesis on Vertical Writing was defeated by 66 votes against 62.

Finally a few more reports received by letter on Bayr's vertically-writing classes may be mentioned. Principal Bayr says with regard to the experiments in the fifth class, part of which writes perpendicularly, part obliquely (with oblique middle-position) : "The governess lays "great stress on the erect posture of the children."

At the beginning the children all sit straight. To the specialist, however, even at the outset, the straight posture of the vertically-writing children is remarkable; the others lose this fine erect posture at the first stroke which they make obliquely. After the lapse of three minutes the sloping writers will fall together (collapse). After ten minutes they assume the most peculiar posture, after a quarter of an hour their head is scarcely 12 to 14 c.m. distant. The vertically-writing children remain sitting straight during the whole writing lesson, and in as good a posture as at the beginning. Usually after four to five minutes the stranger can distinguish all those who wrote vertically from behind without having seen the writing. Dr. Aloys Karpf, Custodian of the Imperial and Royal Trust Commission Library, writes: "To-day I had an opportunity, along with Principal Francis Zdarsky and Teacher H. Saik, of observing the progress in this way of writing among the children in several classes of Principal Immanuel Bayr's school. It was observed that the posture of the children, on each of the many times they set themselves to write, was, with astonishingly few exceptions, a model one. The advantage of the endeavour to attain such a posture cannot, from the standpoint of school hygiene, be sufficiently often emphasised. Attempts to make the children write rapidly in this way succeeded to the particular satisfaction of Principal Zdarsky, who attached special importance to this point. To judge by the experiments, especially in the first class, I am disposed to adopt the psychologically explicable assumption that more pleasing forms are more quickly attained with those children who begin at once with Vertical Writing than with those who are urged to Vertical Writing only when already practised in the sloping writing."

Caroline Seidl, city governess, who teaches under Bayr in the fifth writing class (mixed) reports: "The female pupils of the fifth class were introduced to Vertical Writing only at the beginning of the school year 1889-1890. The transition from the Sloping Writing practised during four years to Vertical Writing involved not the least difficulty for the children in respect to the posture of body, holding of pen, or technical execution. It was also an easy thing for them on command to pass from Vertical Writing at once back again to Sloping Writing. . . .

" . . . All the children who were introduced to Vertical Writing afforded, in respect to faultless sitting and caligraphy, thoroughly satisfactory and frequently even surprising results. . . . On comparing the writing of a copy-book in which the writing was first sloping and later vertical, one could perceive with satisfaction how much prettier and more regular an impression was made on the be-

“holder by the Vertical Writing as contrasted with the Sloping Writing. What a salutary tranquil look a vertically writing class keeps, what a restless spirit prevails among a number of obliquely writing scholars with the constant change of the posture of the body and position of the copy-book which can never be completely kept in check even with the most attentive supervision. This year I have made repeated experiments in regard to the point just mentioned, with the female scholars of the fifth class. In respect to rapidity of execution, too, I have not been able to find any kind of hindrance in the use of Vertical Writing ; there were, indeed, many sloping writers who could not follow the vertical writers. When compared these rapid writings show a great difference in respect to their clearness and legibility, which decided in favour of Vertical Writing.”

From the remaining parts of Austria also come reports as to the growing interest in the question of Vertical Writing, which among others has been discussed at the District Teachers' Conferences of Schwanenstadt in Austria, of Egydi-Tunnel in Styria, and of Salzburg.

The educational literature of Austria is much occupied with Vertical Writing ; see for example Rieger's "Journal for the Austrian Public School System," 1890, Nos. 8 and 11. "The Public School," 30th year, Nos. 24 and 26. "The Lower Austria School News," 3rd year, No. 22. "The Journal of Education and Instruction," 4th year, No. 8. In Buda-Pesth, Prof. Joseph Fador advocates the introduction of Vertical Writing. In Hamburg also on the initiative of Dr. Kotelmann Vertical Writing was experimentally introduced into a higher girls'-school. In Antwerp Vertical Writing is recommended by Dr. Mayer, school doctor ("The Female Teachers' Guardian," 1st year No. 6, p. 13). For a series of years Dierckx' writing has been practised in Brussels ; though not quite perpendicular, it is at any rate steep and only inclined about 15° towards the right. With it the children maintain a hygienic posture, as has been recently boasted again by Dr. von Sallwürck, Member of the Council of Education ("Journal of School Hygiene," 1890, No. 1, p. 56). In France, as was evident at the International Congress of Hygiene in Vienna 1887 and in Paris 1889, there prevails the most gratifying unanimity on the part of all the authorities of public hygiene in favour of Vertical Writing.

With gratifying unanimity the experiments made in the most diverse parts of Germany show that Vertical Writing quite materially improves the posture of the children, that it allows the degree of rapidity required in the school and quite sufficient for the preponderating majority of callings, is in case of need easy to convert into Sloping Writing, surpasses the latter in clearness and offers besides many kinds of educational advantages.

It is my firm conviction that Vertical Writing when generally introduced does not burden the teachers, as many believe, with a new and difficult work, but on the contrary quite materially lightens for them the very heavy and rather thankless labour of constant exhortations to a better bodily posture, and gains them time and strength for working at their principal task, education and instruction. I trust that a not too distant future will confirm this prophecy.

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APPENDIX III

A MODEL MANUAL!!

COMPRISING THE VARIOUS AND CONFLICTING INSTRUCTIONS GIVEN
TO TEACHERS BY THE BEST AUTHORITIES

CHAPTER I.—TIME TO COMMENCE

As early as possible (Potter).
Writing cannot be commenced too early (Prince)
Writing should begin and keep pace with reading (Harding).
When a child can read English well it will be seasonable to enter him in writing (Locke).

CHAPTER II.—HEADLINE COPY-BOOKS, OR WHAT?

Locke's method of tracing must be given with caution (Gill).
The best kind of Copy-books are those in which the copies are set in pencil-coloured ink (Harding).
Good models carefully graduated must be supplied (Goodman).
It is, perhaps, the better course that the teacher should set the headlines himself (Griffith).
Headline Copy-books are much to be preferred (Nat. Soc.).
Headline Copy-books should not be used (Blakiston).
Blackboard copies are better than engraved headlines (Menet).
Headline copies are the best (Ambrose).
Copy-books should not be much relied on (Collins).
I advise the teacher to select one of these Copy-books with engraved headlines (Joyce).

CHAPTER III.—POSTURE OF THE BODY

(a). Erectness

The best position is to sit perfectly upright (Carstairs).
The body should incline a little forward (Perry).
Insisting upon every child sitting upright with head erect (Blakiston).
The body must have a regular slope forward from the seat to the crown of the head (Potter).
The children must sit erect (Joyce, Morrison, Robinson).
The writers may lean slightly forward (Goodman).

(b). Relation to the Desk

Sit with the right side to the desk (Goodman).

Sit with the right side turned slightly toward the desk (Gladman).

Sit with the body facing the desk (Park).

With the left side slightly inclined to the desk (Griffiths).

The children should be told to make a quarter turn to the right (Blakiston).

The better position is to sit with the left side to the desk (Spencer).

Turn not your head one way or the other (Seamer).

The head must be slightly turned (Prince).

CHAPTER IV.—THE POSITION OF THE ARMS**(a). The Right Arm**

Should not be stretched along the desk (Harding).

Should rest lightly on the desk parallel with its edge (Spencer).

Must rest half on desk (Perry).

Let the right arm near the elbow rest on the table (Cooper).

Should be nearly at right angles to the edge of the desk (Griffiths).

Close in to the side (Mülhauser, Clark).

Must be kept within three or four inches from side (Joyce).

Must be angled outwards, not in (Stow, Stokes).

Must draw in your right elbow (Seamer).

(b). The Left Arm

Left hand to rest on nearest corner of paper (Park).

The left arm half on desk (Perry.)

The left arm should be placed along it (the desk) parallel to its edge (Cooper).

The left elbow is kept off the desk and brought closely to side (Park).

The left elbow on desk level with the line being written (Farnell).

(c). The Right Hand

Should not be supported by the wrist (Mülhauser).

Must be supported by the wrist (Griffiths).

Should be supported by the arm a little above (!) the elbow (Mülhauser).

Supports itself on the fourth and fifth fingers (Grant).

Should rest upon the end of the little finger (Cooper).

(d). The Wrist

Rests gently on the flat part of the wrist (Smith).
 Keep the wrist raised about half an inch (Goodman).
 The right arm resting upon the wrist (Griffiths).
 Without allowing the wrists to touch the desk (Farnell).
 Their wrists then lie as they ought to do, rather flat on the desk
 (Blakiston).
 The wrist should be a little turned (Harding).

CHAPTER V.—THE POSITION OF THE COPY-BOOK**(a). With Reference to the Writer**

Let the book lie directly before you (Leekey).
 The book must lie to the right (Morrison).
 Must be set before the child (Griffiths).
 Ought to be slightly to the right of the child (Mülhauser)
 Should be exactly opposite the child's right arm (Cooper)
 Even before the right hand (Perry).

(b). In Relation to the Desk

Shall be parallel with the edge of the desk (Carstairs).
 Nearly parallel to the edge of the desk (Bailey).
 Place the book obliquely on the desk (Payson).
 Place the book at an angle of 45° (Spencer).
 The book should be so placed that the lines of writing will be at
 right angles to the arm (Goodman).

CHAPTER VI.—THE POSITION OF THE PEN**(a). Method of Holding the Pen**

There is but one way of holding the pen (Robinson).
 There is no harm in allowing different modes of handling the pen
 (Fitch).
 The pen should be held between the thumb and two forefingers
 (Morrison).
 I think . . . holding the pen between the thumb and forefinger
 alone may be best (Locke).

(b). Direction of Pen

Ought to point somewhat to the right (Griffiths).
 Ought to point in the direction of the shoulder (Mülhauser).

Should point to the right shoulder (Currie).
Should point directly over the right shoulder (Harding).
Should point in the direction we write (Goodman).

CHAPTER VII.—COPY-BOOKS OR SLATES

Slates should not be used at all (Robinson).
Slates are indispensably necessary (Griffiths).
Pen, ink, and paper must be employed from the first (Richards).
Writing on slates must precede the use of pen and paper (Dunn).
Writing should be first practised on slates (Pestalozzi).
Begin in the lowest grades with pen and ink (Greenwood).
It is advisable to use slates in preference to paper (Harding).
Paper is preferable to slates (Morrison).

CHAPTER VIII.—THE WRITING

(a). Sort of Writing

A round hand is the best (Collins).
The style that has the Ellipse for its base is superior (Gill).

(b). Qualities of Good Writing

Are Legibility, Beauty, and Rapidity (Currie).
Are Legibility, Compactness, and Rapidity (Potter).
Are Form, Slope, and Spacing (Morrison).
Are Legibility, Ease, and Rapidity (Robinson).
Are Legibility, Regularity, and Rapidity (Griffiths).

CHAPTER IX.—LEGIBILITY OF WRITING

Circular writing is the most legible (Gill).
Upright characters are more legible (Currie).
To secure the highest degree of legibility, the letters should be slanted upon an angle of 35° to 40° (Spencer).
The highest degree of legibility demands a series of upright lines like Roman printed letters (Grant).

CHAPTER X.—SLOPE OF WRITING

(a). Generally

There is not one standard inclination (Morrison).
Writing should have a proper slope (Bailey).

- The inclination should be as small as possible (Grant).
- Letters should not be too slanting (Collins).
- Letters should be upright (Prince).
- Fine writing should be more inclined than either the round hand or the half text (Mülhauser).
- The slant may be varied to suit the taste (Stokes).

(b). Particularly

- No writing should slope more than 15° (Somner).
- Letters should be inclined at an angle of about 30° (Floyd).
- Writing should be slanted from 34° to 37° (Perry).
- The slant usually adopted is 38° (Spencer).
- Letters must slope from 35° to 40° (Remboldt).
- All good writing slopes at an angle of 45° (Anon).
- Letters should be uniform on a slope of 58° (Cooper).

CHAPTER XI.—RAPIDITY IN WRITING

- A round hand is by far the most rapid (Grant).
- Circular writing is not so rapid as the Elliptical (Gill).
- Rapidity is promoted by a little slope (Gill).
- An upright hand is also more rapid than a slanting one (Grant).
- The more upright the less rapid is the execution (Cox).
- The less sloping is quicker than the more sloping (Currie).

CHAPTER XII.—SIZE AND JUNCTION IN WRITING

(a). Size

- His first course is in text-hand (Gill).
- Letters should be small (Collins).
- Every letter as large as text-hand (Harding).

(b). Junction

- The joinings are at the top and bottom (Foster).
- Junction is not in the middle of the down stroke (Gill).
- The proper position (of junction) is about the half height (Griffiths).

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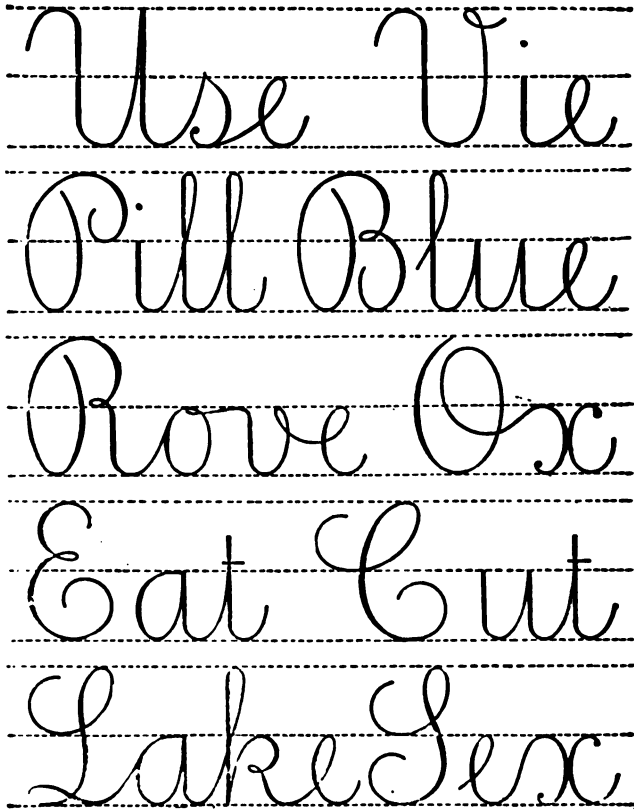
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